



Guyana, 1978

## BEST KARATE SERIES

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2. Fundamentals	6. Bassai, Kankū	10. Unsu, Sōchin, Nijūshiho
3. Kumite I	7. Jitte, Hangetsu, Empi	11. Gojūshiho Shō, Gojūshiho Dai, Meikyō
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Fully described and illustrated in this volume are the widely practiced Bassai and Kankū kata from the JFA recommended group. The student learns fast and slow techniques, the dynamics of strength, how to turn weakness into strength, changing directions, jumping and going to ground.

**Masatoshi Nakayama** carries on the tradition of his teacher, Gichin Funakoshi, the Father of Modern Karate. Long professor and director of physical education at Takushoku University, his alma mater (1937), he was chief instructor of the Japan Karate Association from 1955 until his death in 1987. A ninth degree black belt and a familiar face at tournaments, he was among the first to send instructors overseas and to encourage the development of karate as a sport along scientific lines.

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"Best Karate puts it all together in a concise package." *The Japan Times*



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M. Nakayama

BEST KARATE

Bassai, Kankū

M. Nakayama

## Bassai, Kankū



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Bassai, Kankū

M. Nakayama

Truyện Minh  
ng Quang Ph

KODANSHA INTERNATIONAL  
Tokyo • New York • London



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# INTRODUCTION

The past decade has seen a great increase in the popularity of karate-dō throughout the world. Among those who have been attracted to it are college students and teachers, artists, businessmen and civil servants. It has come to be practiced by policemen and members of Japan's Self-defense Forces. In a number of universities, it has become a compulsory subject, and that number is increasing yearly.

Along with the increase in popularity, there have been certain unfortunate and regrettable interpretations and performances. For one thing, karate has been confused with the so-called Chinese-style boxing, and its relationship with the original Okinawan *Te* has not been sufficiently understood. There are also people who have regarded it as a mere show, in which two men attack each other savagely, or the contestants battle each other as though it were a form of boxing in which the feet are used, or a man shows off by breaking bricks or other hard objects with his head, hand or foot.

If karate is practiced solely as a fighting technique, this is cause for regret. The fundamental techniques have been developed and perfected through long years of study and practice, but to make any effective use of these techniques, the spiritual aspect of this art of self-defense must be recognized and must play the predominant role. It is gratifying to me to see that there are those who understand this, who know that karate-dō is a purely Oriental martial art, and who train with the proper attitude.

To be capable of inflicting devastating damage on an opponent with one blow of the fist or a single kick has indeed been the objective of this ancient Okinawan martial art. But even the practitioners of old placed stronger emphasis on the spiritual side of the art than on the techniques. Training means training of body and spirit, and, above all else, one should treat his opponent courteously and with the proper etiquette. It is not enough to fight with all one's power, the real objective in karate-dō is to do so for the sake of justice.

Gichin Funakoshi, a great master of karate-dō, pointed out repeatedly that the first purpose in pursuing this art is the nurturing of a sublime spirit, a spirit of humility. Simultaneously, power sufficient to destroy a ferocious wild animal with a single



blow should be developed. Becoming a true follower of karate-dō is possible only when one attains perfection in these two aspects, the one spiritual, the other physical.

Karate as an art of self-defense and karate as a means of improving and maintaining health has long existed. During the past twenty years, a new activity has been explored and is coming to the fore. This is *sports karate*.

In sports karate, contests are held for the purpose of determining the ability of the participants. This needs emphasizing, for here again there is cause for regret. There is a tendency to place too much emphasis on winning contests, and those who do so neglect the practice of fundamental techniques, opting instead to attempt jiyū kumite at the earliest opportunity.

Emphasis on winning contests cannot help but alter the fundamental techniques a person uses and the practice he engages in. Not only that, it will result in a person's being incapable of executing a strong and effective technique, which, after all, is the unique characteristic of karate-dō. The man who begins jiyū kumite prematurely—without having practiced fundamentals sufficiently—will soon be overtaken by the man who has trained in the basic techniques long and diligently. It is, quite simply, a matter of haste makes waste. There is no alternative to learning and practicing basic techniques and movements step by step, stage by stage.

If karate competitions are to be held, they must be conducted under suitable conditions and in the proper spirit. The desire to win a contest is counterproductive, since it leads to a lack of seriousness in learning the fundamentals. Moreover, aiming for a savage display of strength and power in a contest is totally undesirable. When this happens, courtesy toward the opponent is forgotten, and this is of prime importance in any expression of karate. I believe this matter deserves a great deal of reflection and self-examination by both instructors and students.

To explain the many and complex movements of the body, it has been my desire to present a fully illustrated book with an up-to-date text, based on the experience in this art that I have acquired over a period of forty-six years. This hope is being realized by the publication of the *Best Karate* series, in which earlier writings of mine have been totally revised with the help and encouragement of my readers. This new series explains in detail what karate-dō is in language made as simple as possible, and I sincerely hope that it will be of help to followers of karate-dō. I hope also that karateka in many countries will be able to understand each other better through this series of books.

## WHAT KARATE-DŌ IS

Deciding who is the winner and who is the loser is not the ultimate objective. Karate-dō is a martial art for the development of character through training, so that the karateka can surmount any obstacle, tangible or intangible.

Karate-dō is an empty-handed art of self-defense in which the arms and legs are systematically trained and an enemy attacking by surprise can be controlled by a demonstration of strength like that of using actual weapons.

Karate-dō is exercise through which the karateka masters all body movements, such as bending, jumping and balancing, by learning to move limbs and body backward and forward, left and right, up and down, freely and uniformly.

The techniques of karate-dō are well controlled according to the karateka's will power and are directed at the target accurately and spontaneously.

The essence of karate techniques is *kime*. The meaning of *kime* is an explosive attack to the target using the appropriate technique and maximum power in the shortest time possible. (Long ago, there was the expression *ikken hissatsu*, meaning "to kill with one blow," but to assume from this that killing is the objective is dangerous and incorrect. It should be remembered that the karateka of old were able to practice *kime* daily and in dead seriousness by using the makiwara.)

*Kime* may be accomplished by striking, punching or kicking, but also by blocking. A technique lacking *kime* can never be regarded as true karate, no matter how great the resemblance to karate. A contest is no exception; however, it is against the rules to make contact because of the danger involved.

*Sun-dome* means to arrest a technique just before contact with the target (one *sun*, about three centimeters). But not carrying a technique through to *kime* is not true karate, so the question is how to reconcile the contradiction between *kime* and *sun-dome*. The answer is this: establish the target slightly in front of the opponent's vital point. It can then be hit in a controlled way with maximum power, without making contact.

Training transforms various parts of the body into weapons to be used freely and effectively. The quality necessary to accomplish this is self-control. To become a victor, one must first overcome his own self.



# KATA

The *kata* of karate-dō are logical arrangements of blocking, punching, striking and kicking techniques in certain set sequences. About fifty kata, or "formal exercises," are practiced at the present time, some having been passed down from generation to generation, others having been developed fairly recently.

Kata can be divided into two broad categories. In one group are those appropriate for physical development, the strengthening of bone and muscle. Though seemingly simple, they require composure for their performance and exhibit strength and dignity when correctly performed. In the other group are kata suitable for the development of fast reflexes and the ability to move quickly. The lightninglike movements in these kata are suggestive of the rapid flight of the swallow. All kata require and foster rhythm and coordination.

Training in kata is spiritual as well as physical. In his performance of the kata, the karateka should exhibit boldness and confidence, but also humility, gentleness and a sense of decorum, thus integrating mind and body in a singular discipline. As Gichin Funakoshi often reminded his students, "The spirit of karate-dō is lost without courtesy."

One expression of this courtesy is the bow made at the beginning and at the end of each kata. The stance is the *musubi-dachi* (informal attention stance), with the arms relaxed, the hands lightly touching the thighs and the eyes focused straight ahead.

From the bow at the start of the kata, one moves into the *kamae* of the first movement of the kata. This is a relaxed position, so tenseness, particularly in the shoulders and knees, should be eliminated and breathing should be relaxed. The center of power and concentration is the *tanden*, the center of gravity. In this position, the karateka should be prepared for any eventuality and full of fighting spirit.

Being relaxed but alert also characterizes the bow at the end of the kata and is called *zanshin*. In karate-dō, as in other martial arts, bringing the kata to a perfect finish is of the greatest importance.

Each kata begins with a blocking technique and consists of a specific number of movements to be performed in a particular order. There is some variation in the complexity of the movements and the time required to complete them, but each

movement has its own meaning and function and nothing is superfluous. Performance is along the *embusen* (performance line), the shape of which is decided for each kata.

While performing a kata, the karateka should imagine himself to be surrounded by opponents and be prepared to execute defensive and offensive techniques in any direction.

Mastery of kata is a prerequisite for advancement through *kyū* and *dan* as follows:

8th <i>kyū</i>	Heian 1
7th <i>kyū</i>	Heian 2
6th <i>kyū</i>	Heian 3
5th <i>kyū</i>	Heian 4
4th <i>kyū</i>	Heian 5
3rd <i>kyū</i>	Tekki 1
2nd <i>kyū</i>	Kata other than Heian or Tekki
1st <i>kyū</i>	Other than the above
1st <i>dan</i>	Other than the above
2nd <i>dan</i> and above	Free kata

Free kata may be chosen from Bassai, Kankū, Jitte, Hangetsu, Empi, Gankaku, Jion, Tekki, Nijūshihō, Gojūshihō, Unsu, Sōchin, Meikyō, Chintei, Wankan and others.

## Important Points

Since the effects of practice are cumulative, practice every day, even if only for a few minutes. When performing a kata, keep calm and never rush through the movements. This means always being aware of the correct timing of each movement. If a particular kata proves difficult, give it more attention, and always keep in mind the relationship between kata practice and kumite (see Vols. 3 and 4).

Specific points in performance are:

1. *Correct order.* The number and sequence of movements is predetermined. All must be performed.
2. *Beginning and end.* The kata must begin and end at the same spot on the *embusen*. This requires practice.
3. *Meaning of each movement.* Each movement, defensive or offensive must be clearly understood and fully expressed. This is also true of the kata as a whole, each of which has its own characteristics.
4. *Awareness of the target.* The karateka must know what the target is and when to execute a technique.
5. *Rhythm and timing.* Rhythm must be appropriate to the particular kata and the body must be flexible, never overstrained. Remember the three factors of the correct use of power, swiftness or slowness in executing techniques, and the stretching and contraction of muscles.
6. *Proper breathing.* Breathing should change with changing situations, but basically inhale when blocking, exhale



when a finishing technique is executed, and inhale and exhale when executing successive techniques.

Related to breathing is the *kiai*, which occurs in the middle or at the end of the kata, at the moment of maximum tension. By exhaling very sharply and tensing the abdomen, extra power can be given to the muscles.

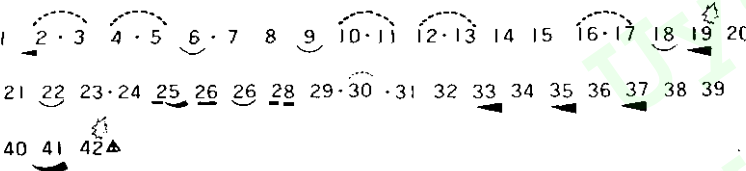
*Bassai and Kankū*

Bassai and Kankū are both representative Shōtōkan kata. From Bassai can be learned composure and agility, strength and change, fast and slow techniques, the dynamics of strength, turning disadvantage into advantage and changing blocks. From Kankū can be learned fast and slow techniques, the dynamics of strength, body flexibility, rotation, jumping and going to ground.

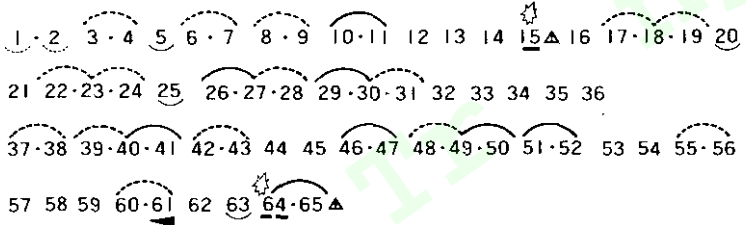
It is important to learn them after learning the fundamentals through the Heian and Tekki kata, as they are both selected for Japan Karate Association matches. However strenuous the practice of them may be, keep in mind that they can be mastered.

*Rhythm*

*BASSAI*



*KANKŪ*



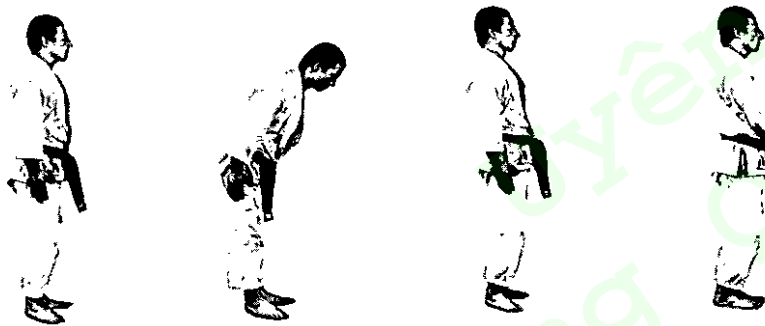
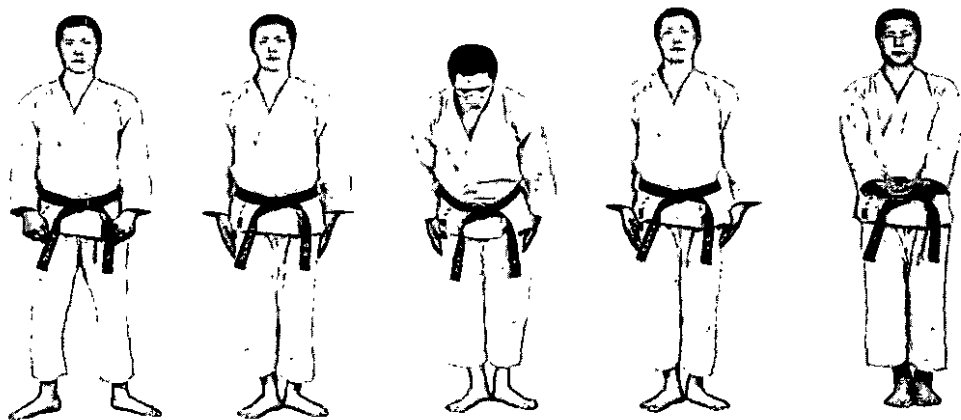
- |                          |                  |
|--------------------------|------------------|
| continuous, fast         | powerfully       |
| strong, continuous, fast | slow, powerfully |
| strong                   | pause            |
| increasingly strong      | <i>kiai</i>      |

1  
**BASSAI**



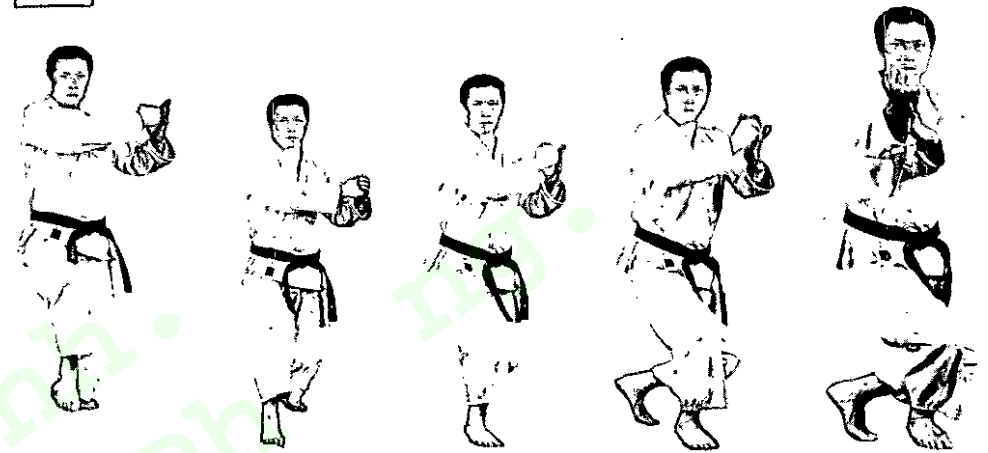


From bow to yōi

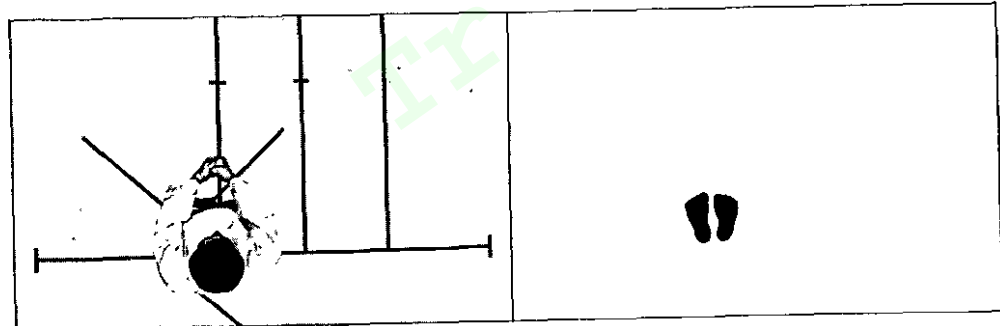


From *shizen-tai*, bring left foot half a step inward, then right foot. Wrap left hand lightly around right fist.

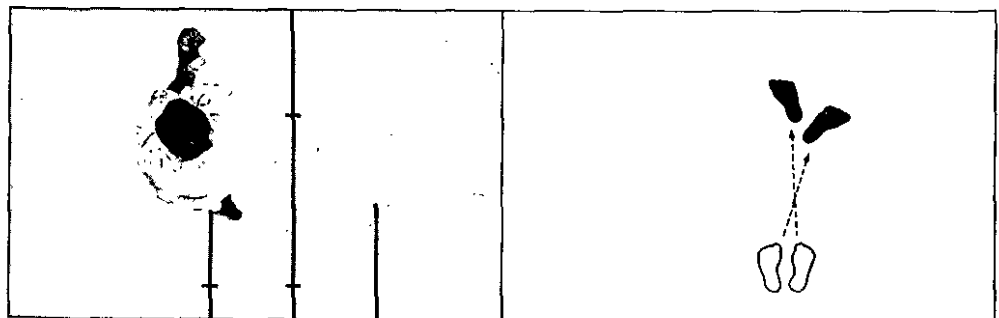
1 *Migi chūdan uchi uke*  
*Hidari shō migi tekubi yoko ni soeru*



*Right middle level block, inside outward/Left palm at right wrist* Jump half a step to the front. Left foot behind right heel.

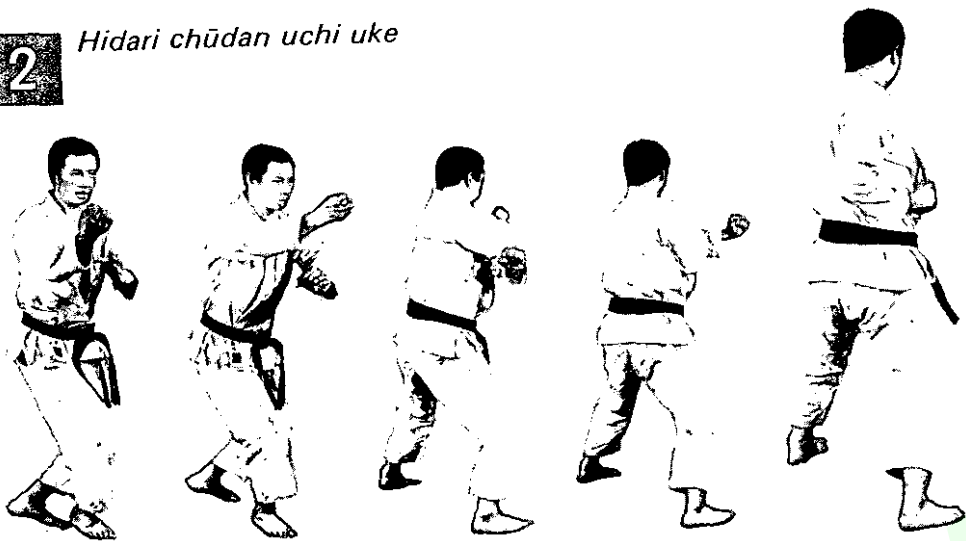


Heisoku-dachi



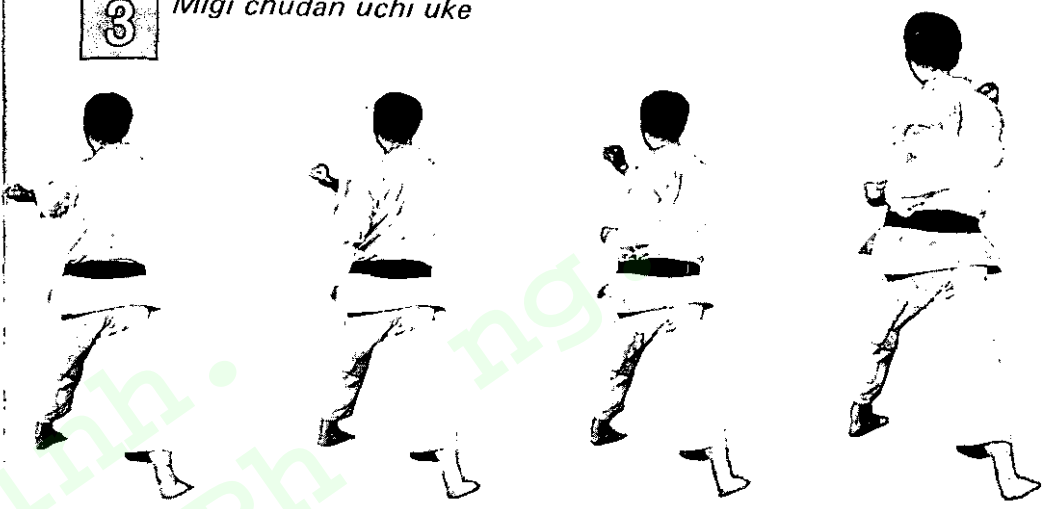
1. Migi ashi mae kōsa-dachi

2 Hidari chūdan uchi uke

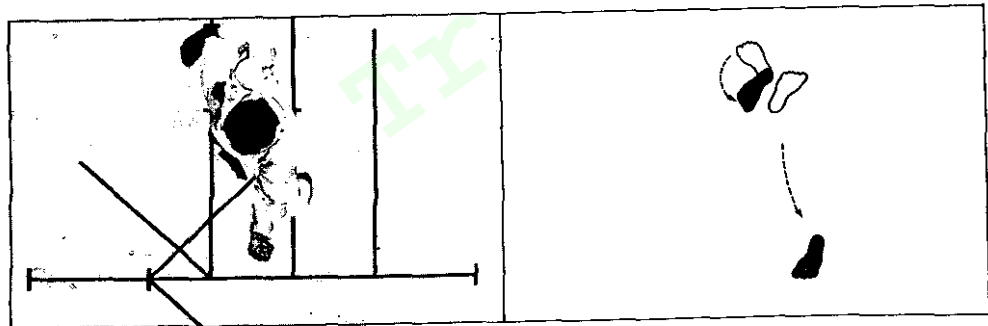


Left middle level block, inside outward With right leg as pivot, block while turning hips to the left.

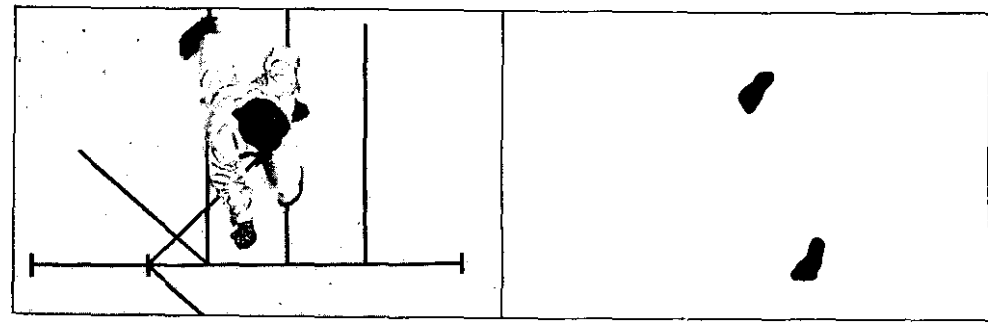
3 Migi chūdan uchi uke



Right middle level block, inside outward



2. Hidari zenkutsu-dachi

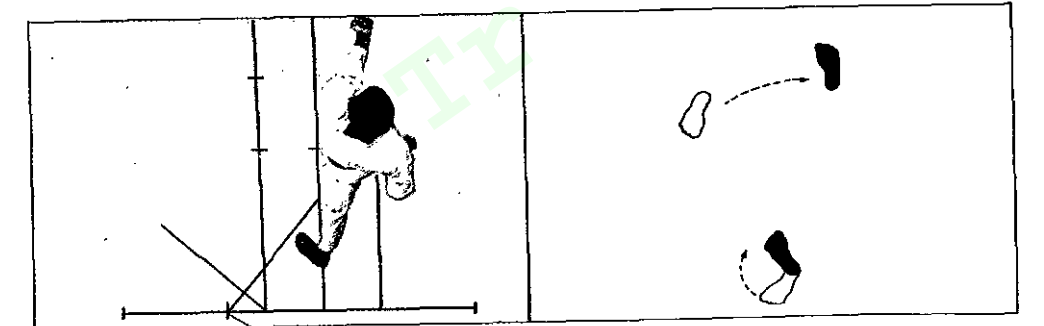


3.

4 *Hidari chūdan soto uke*

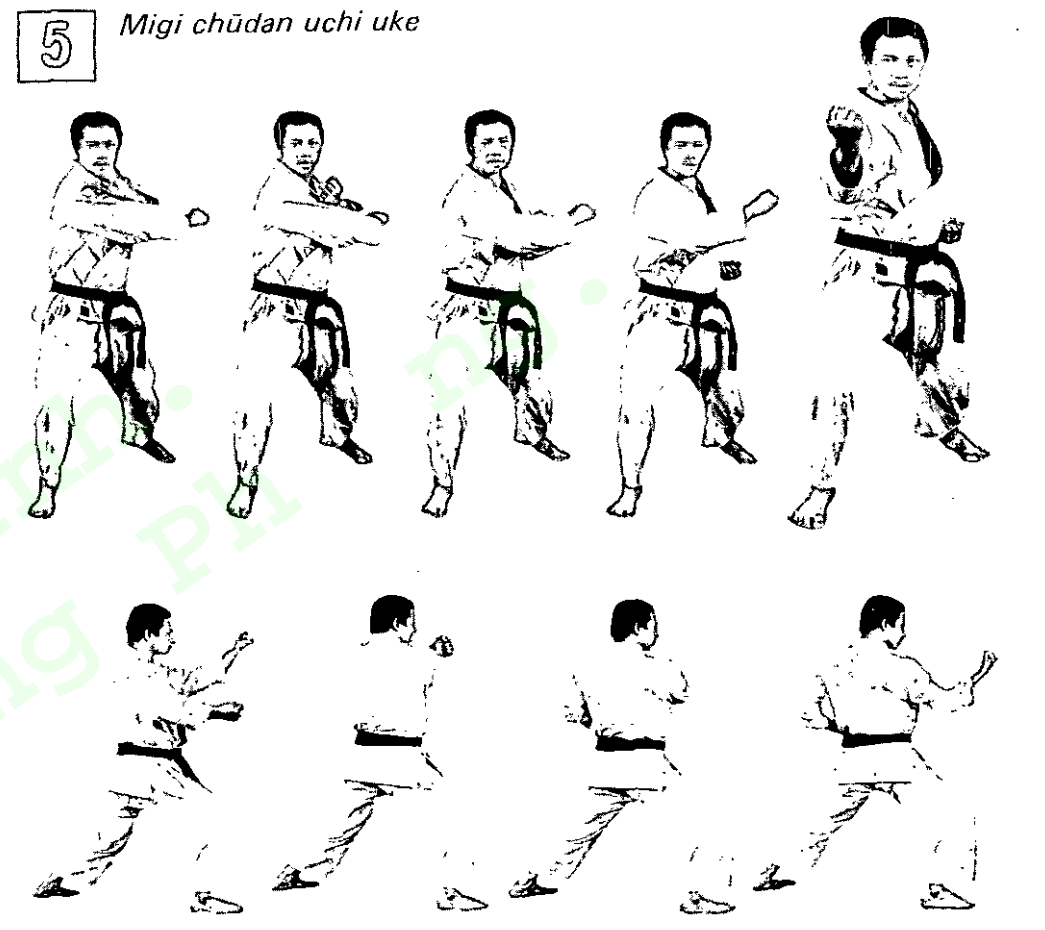


*Left middle level block, outside inward* With left leg as pivot, reverse direction by turning hips to the right.

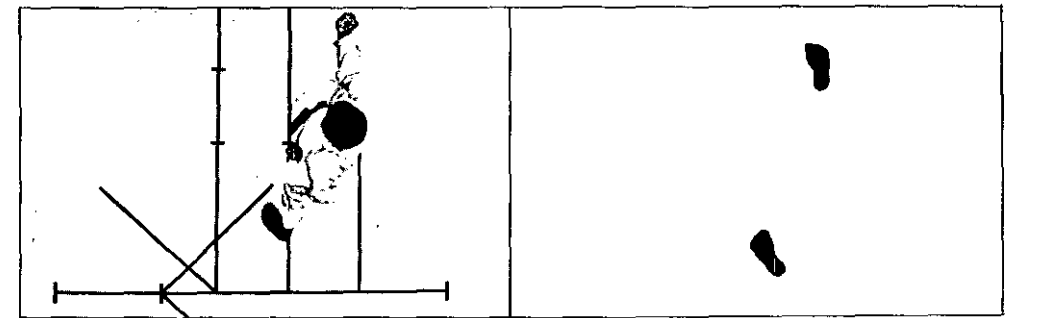


4. *Migi zenkutsu-dachi*

5 *Migi chūdan uchi uke*



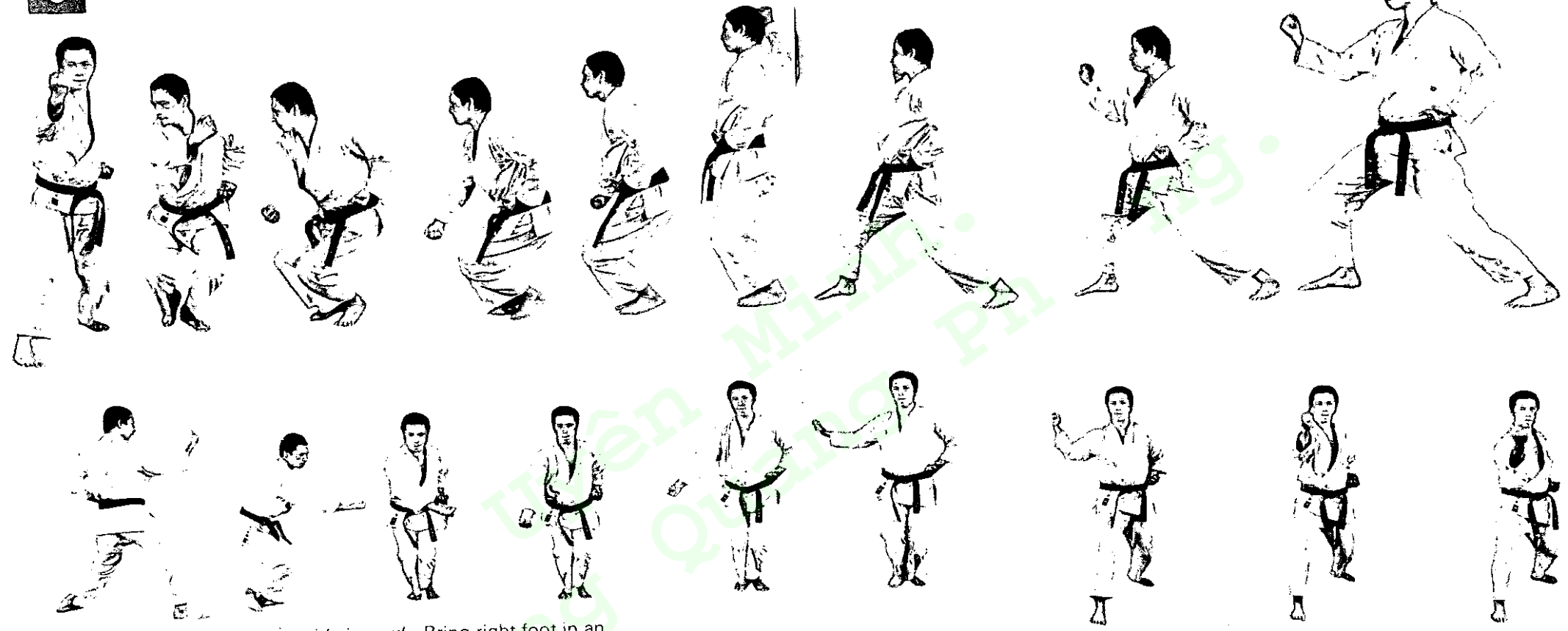
*Right middle level block, inside outward*



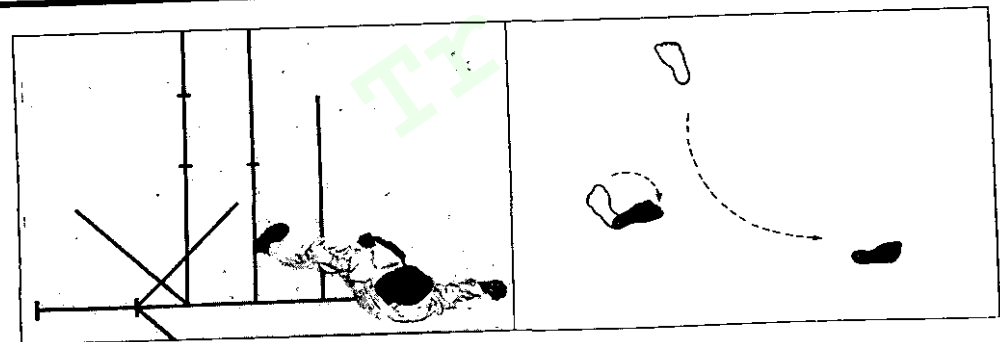
5.



6 Migi chūdan soto uke



Right middle level block, outside inward Bring right foot in an arc near left foot. Block with thumb side of right wrist, in a wide downward motion, then forward from right shoulder.

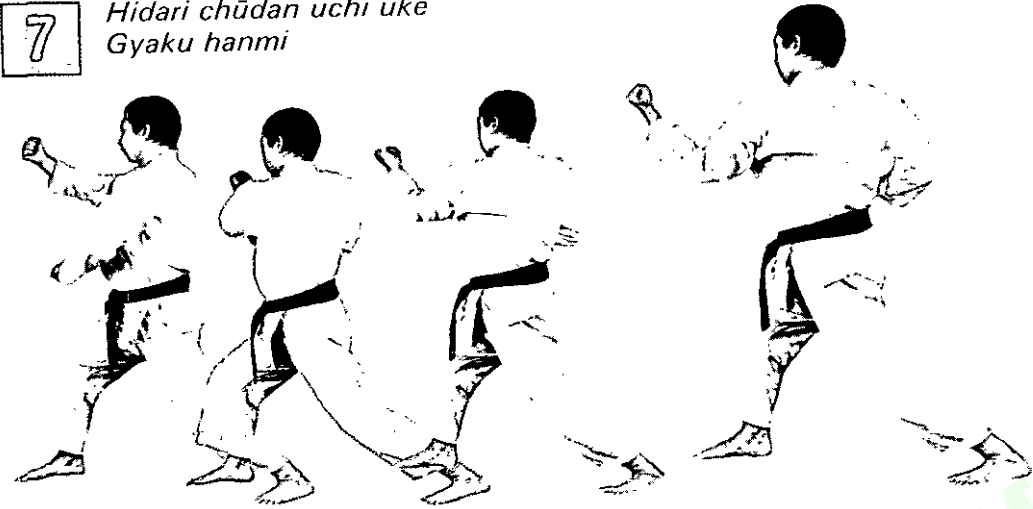


6. Migi zenkutsu-dachi

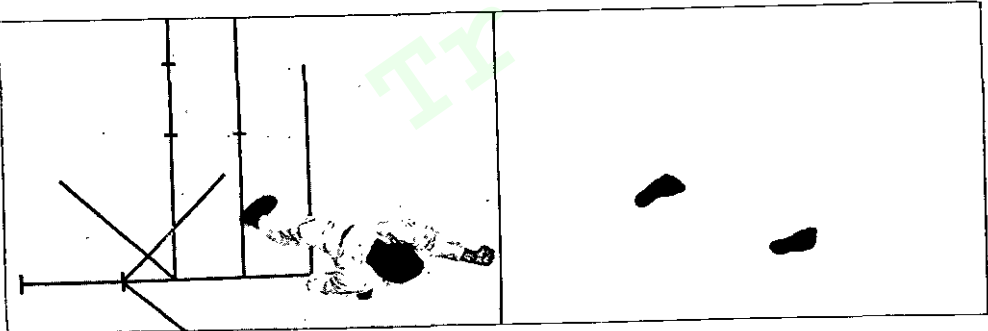


7

*Hidari chūdan uchi uke  
Gyaku hanmi*



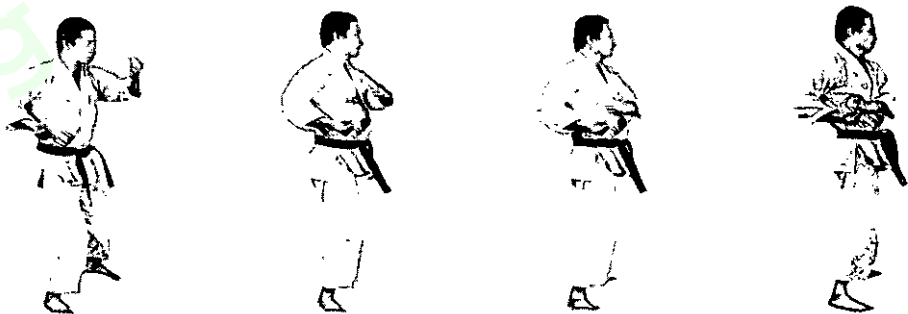
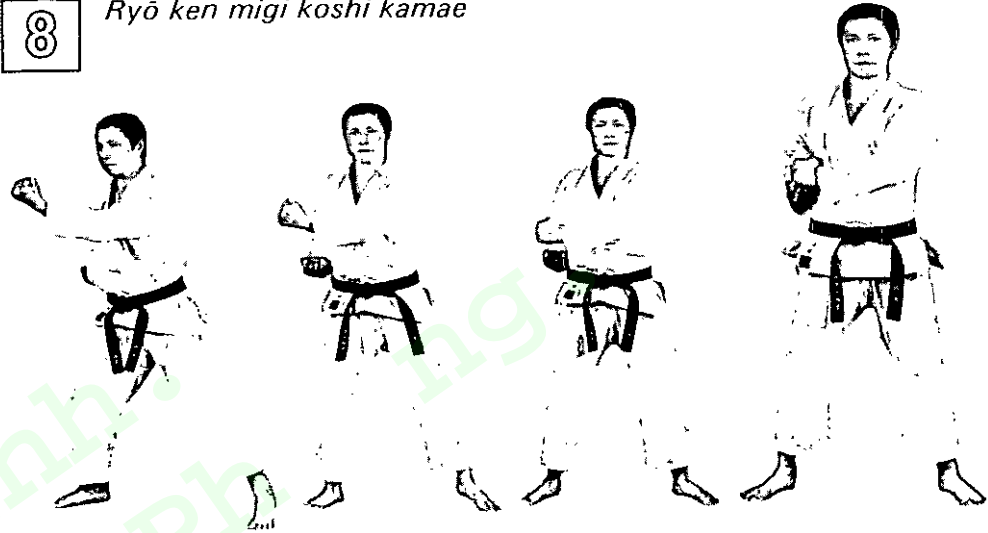
*Left middle level block, inside outward/Reverse half-front-facing position Rotate hips to the right.*



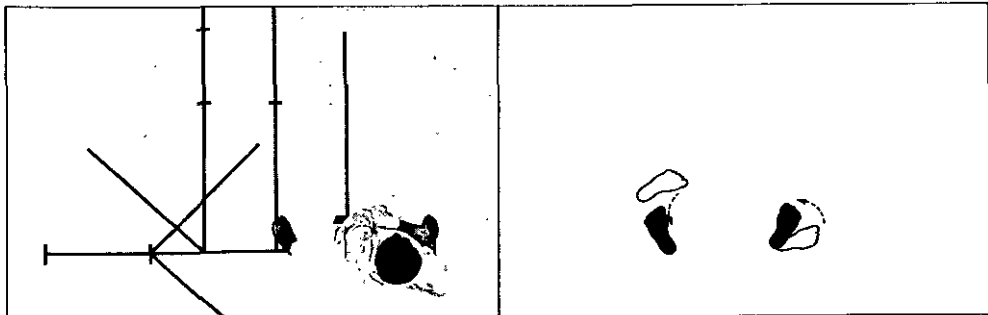
7. Migi zenkutsu-dachi

8

*Ryō ken migi koshi kamae*



*Both fists at right side kamae Left fist (back frontward) on right fist (back downward). Face front, straighten knees.*

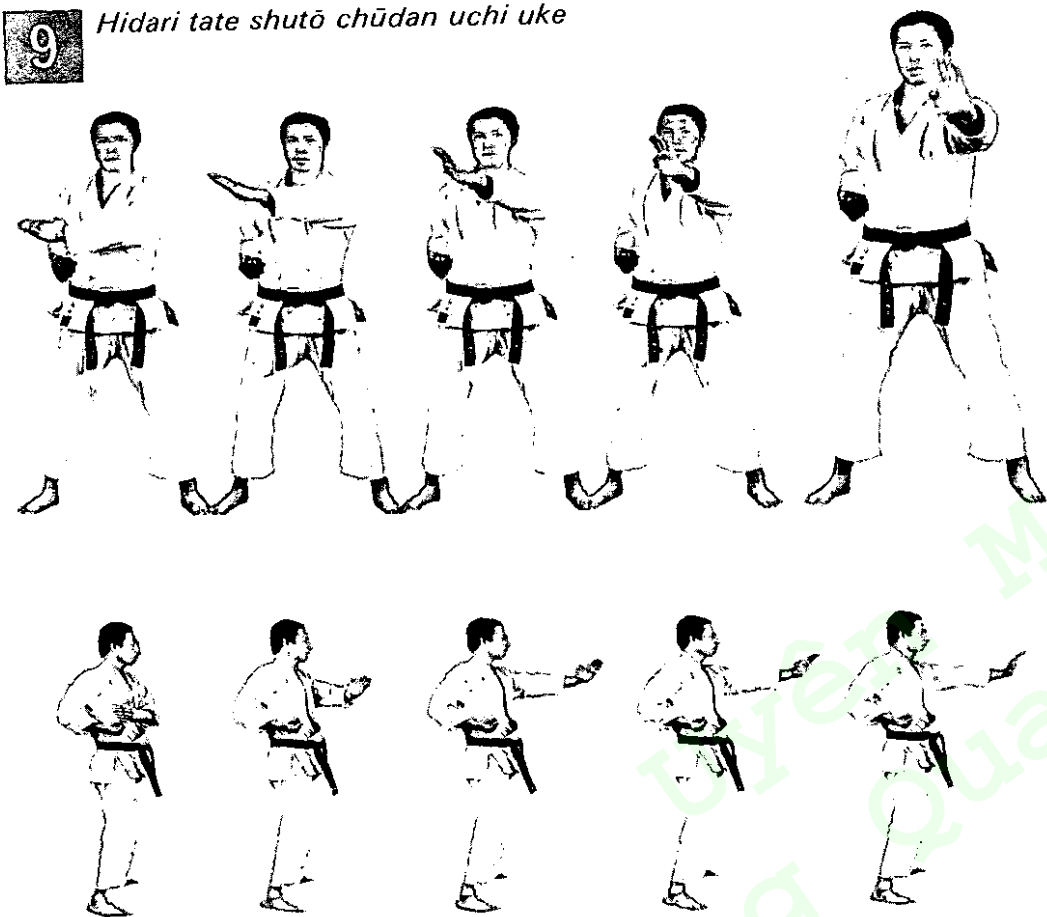


8 Hachinoji-dachi



9

*Hidari tate shutō chūdan uchi uke*

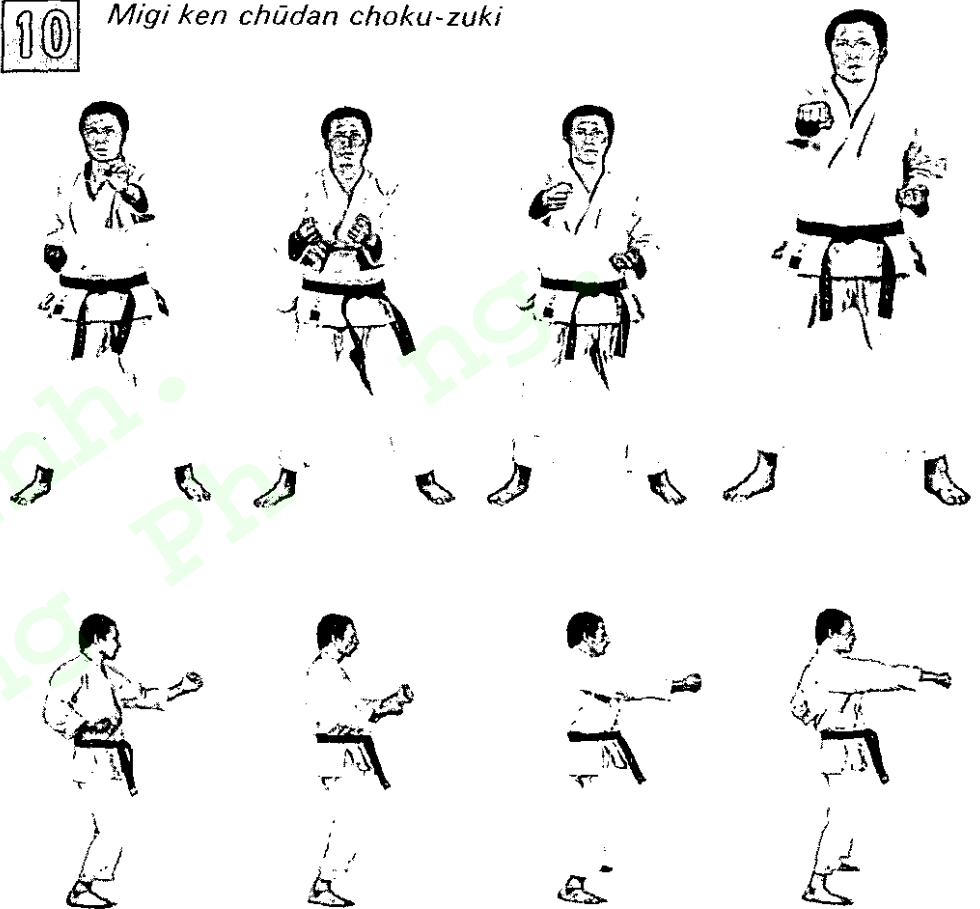


*Left middle level vertical sword hand block, inside outward  
Slowly describe arc to the front while straightening elbow.*

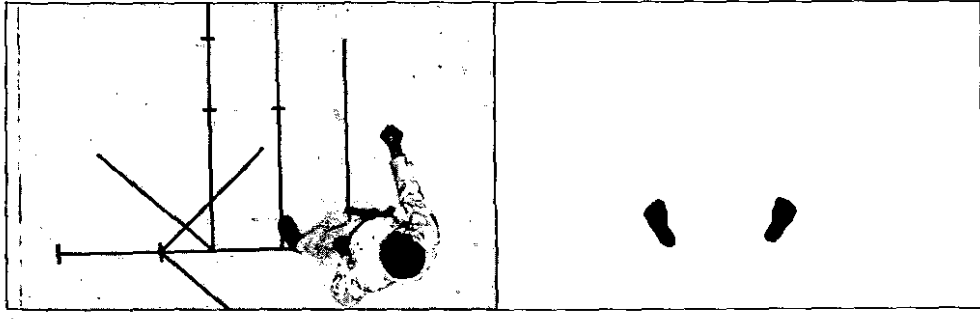


10

*Migi ken chūdan choku-zuki*

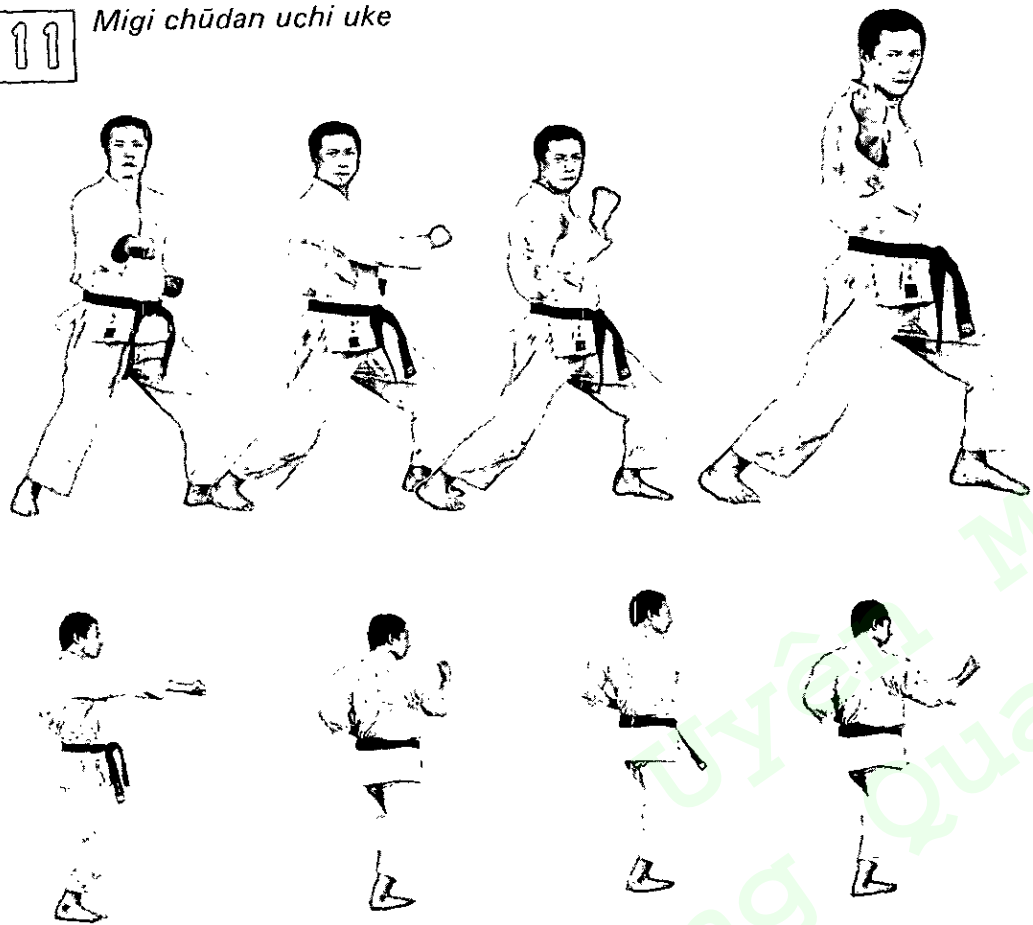


*Middle level straight punch with right fist*



11

Migi chūdan uchi uke



Right middle level block, inside outward Keep feet in place, rotate hips to the left. Straighten right knee.

12

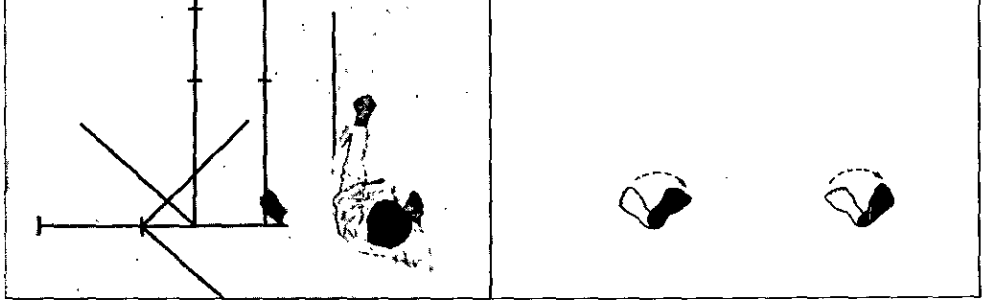
Hidari ken chūdan choku-zuki



Middle level straight punch with left fist



11. Hidari hiza kussu

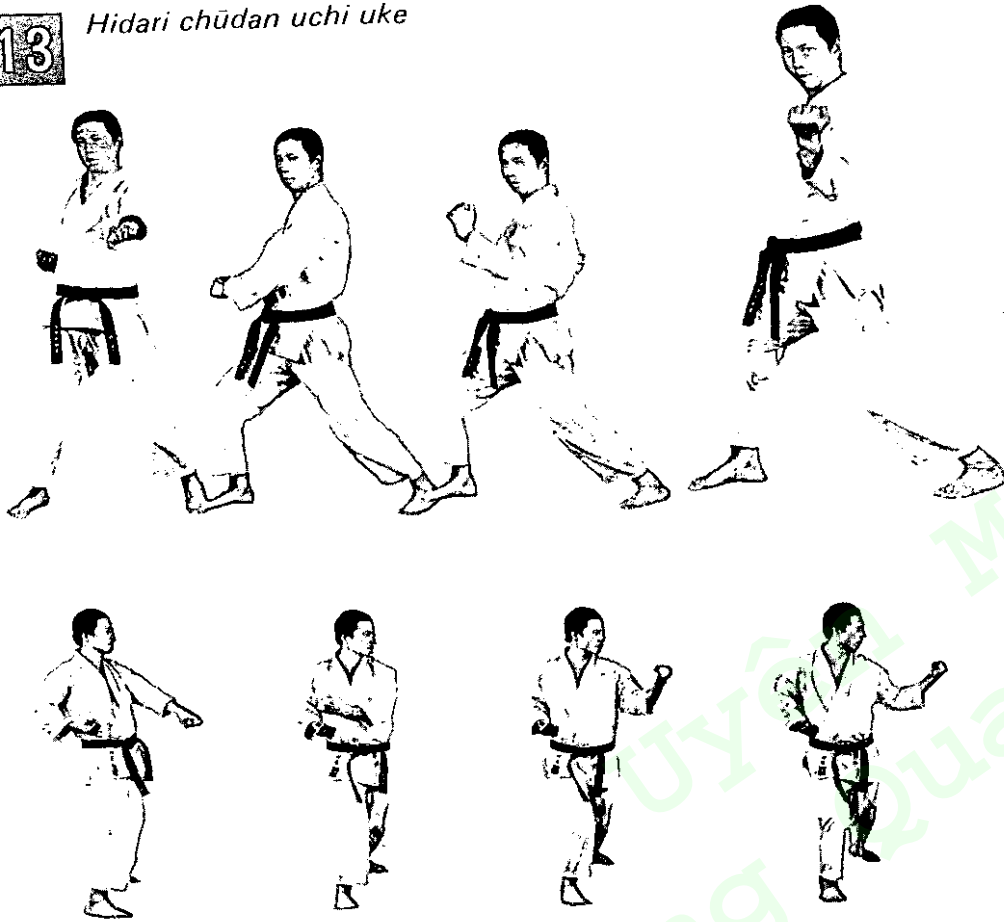


12. Hachinoji-dachi



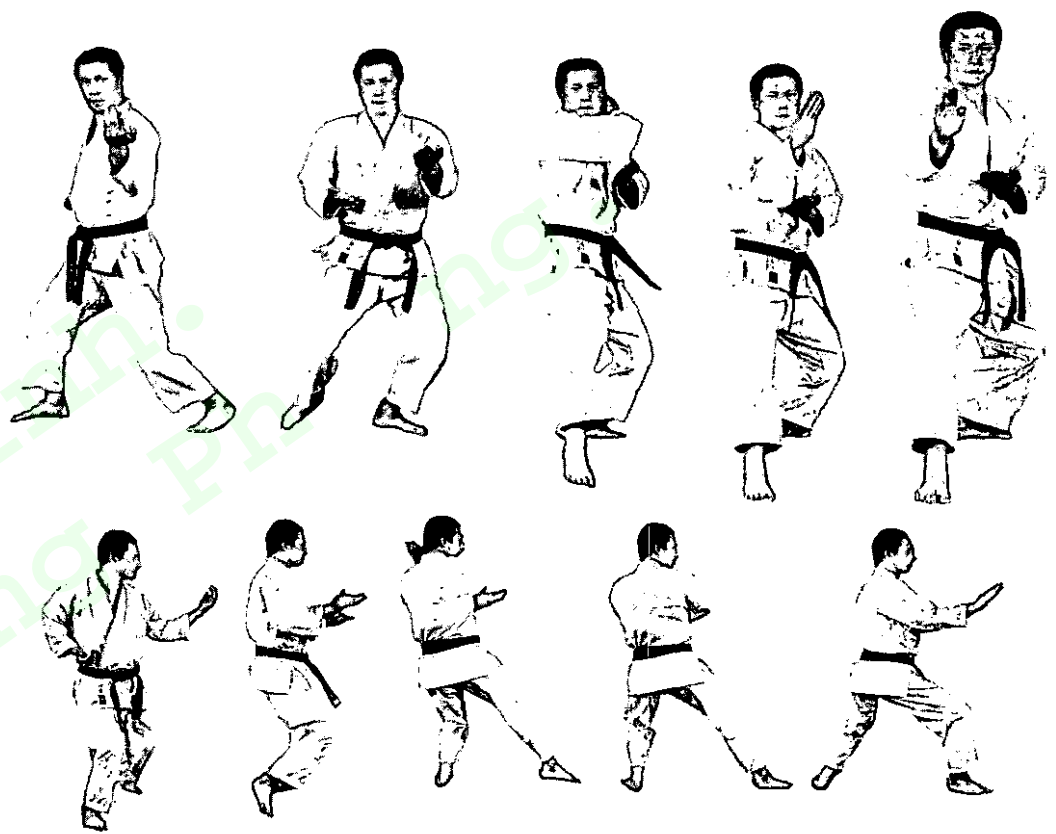


13 *Hidari chūdan uchi uke*

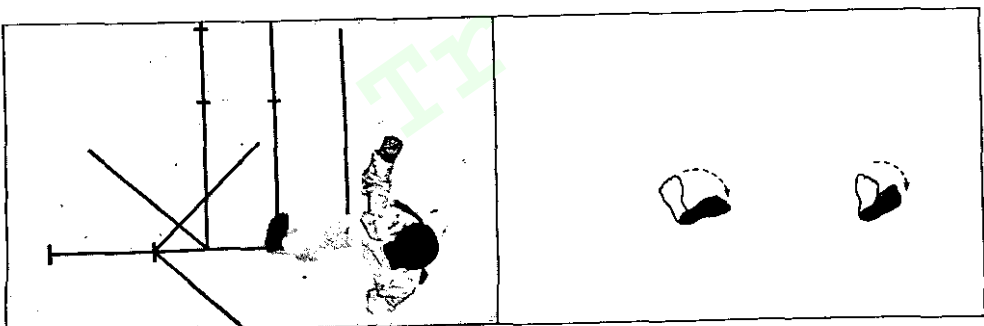


*Left middle level block, inside outward Rotate hips to the right.*

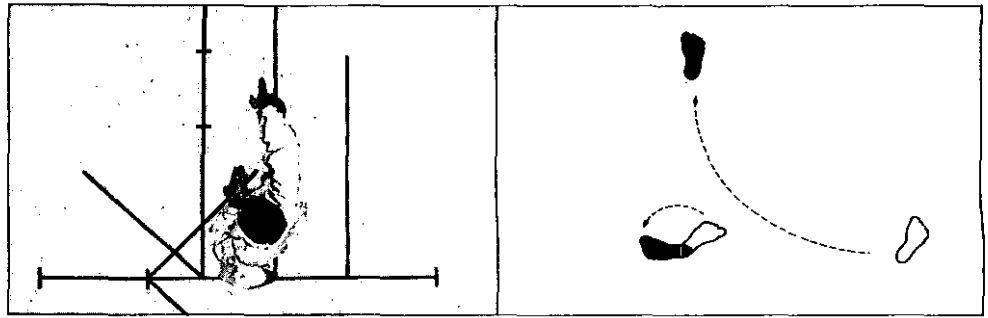
14 *Migi shutō chūdan uke*



*Right sword hand middle level block With left leg as pivot, rotate hips to the left.*



13. *Migi hiza kussu*



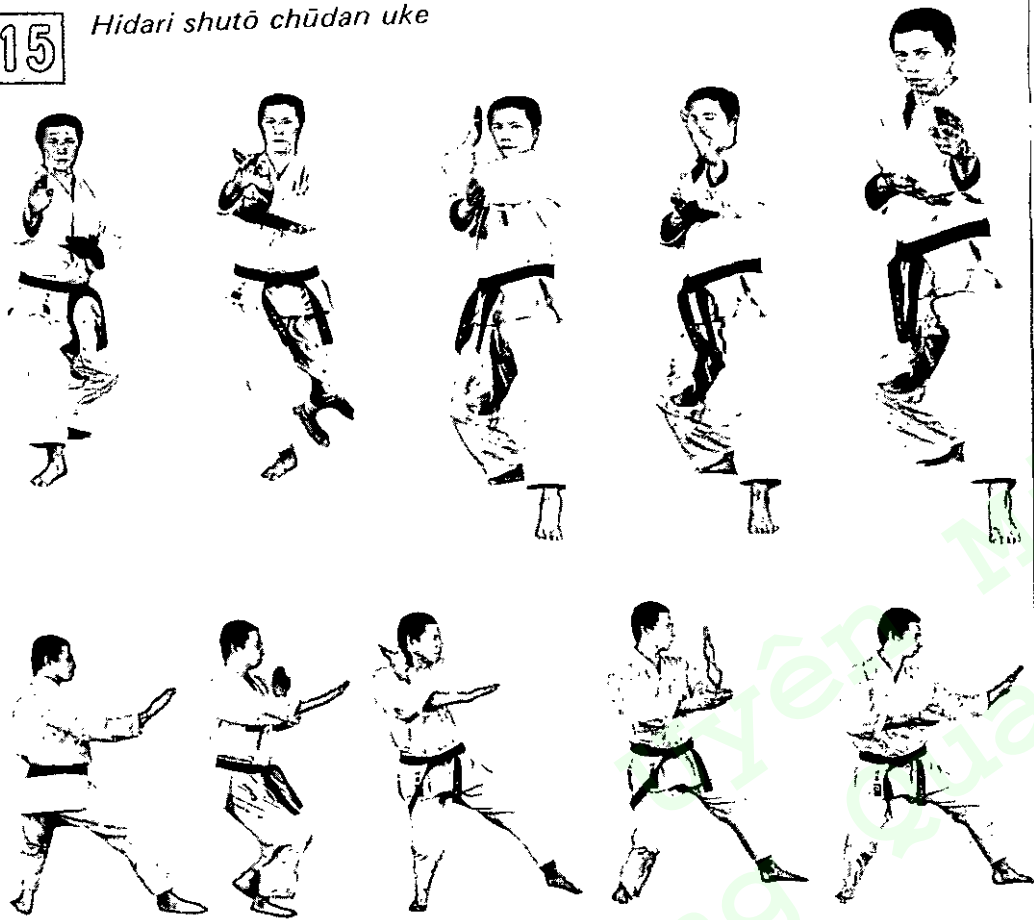
14. *Hidari kōkutsu-dachi*



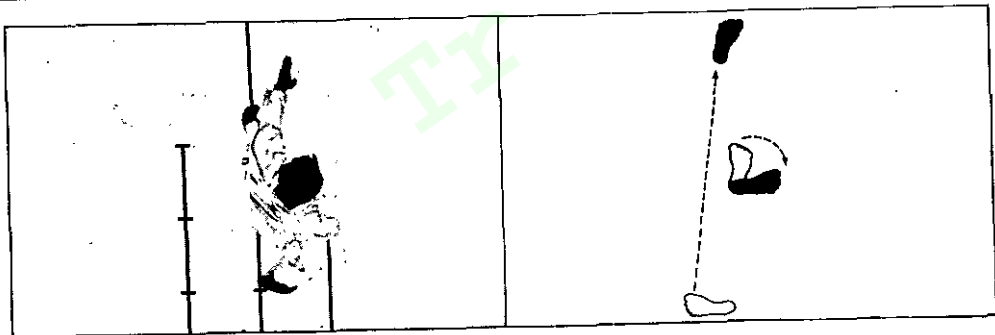


15

*Hidari shutō chūdan uke*



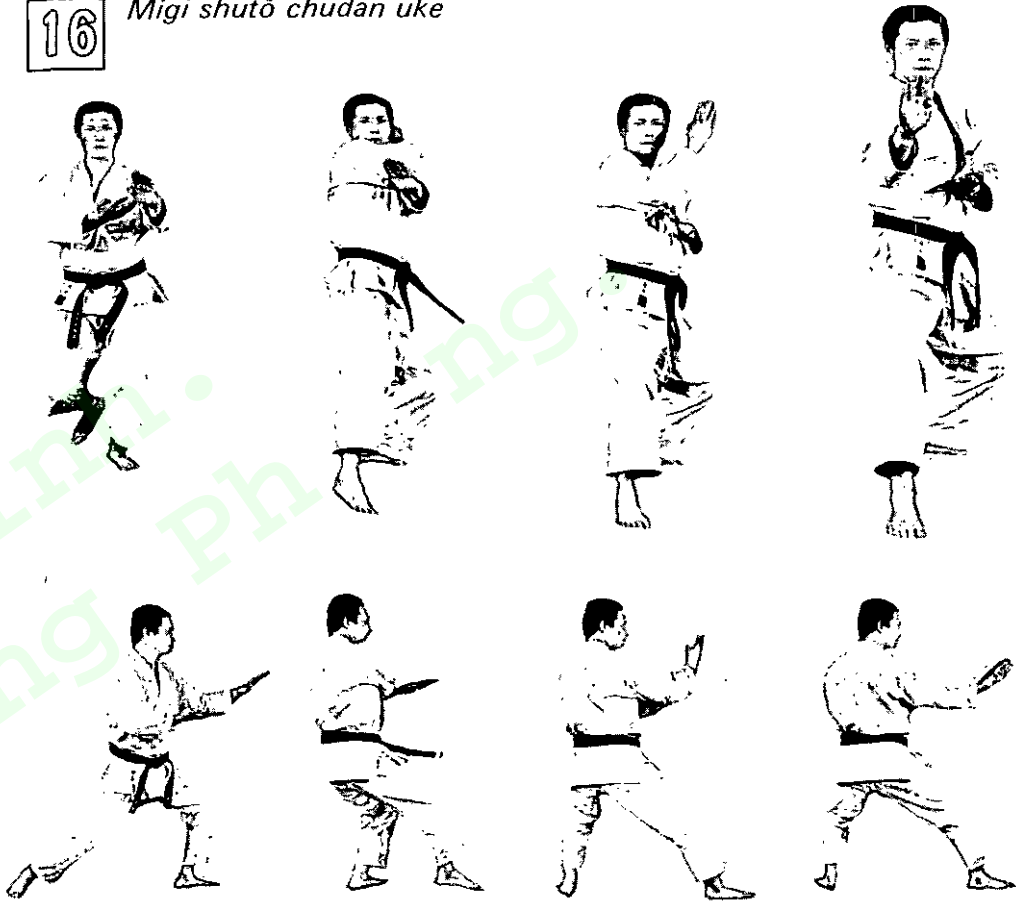
*Left sword hand middle level block* Slide left foot one step forward.



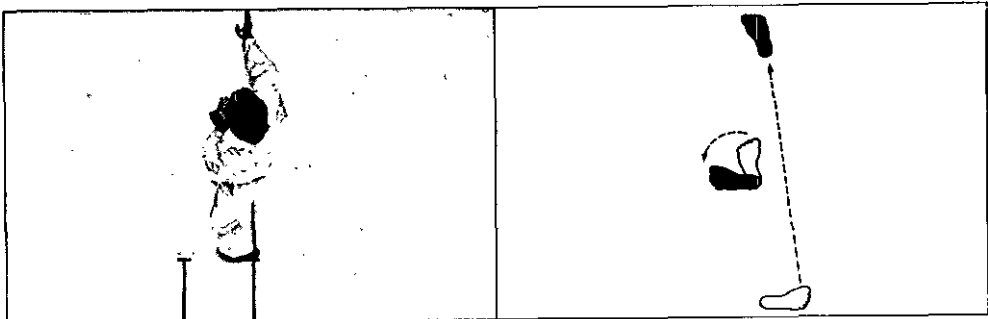
15. *Migi kōkutsu-dachi*

16

*Migi shutō chūdan uke*



*Right sword hand middle level block* Slide right foot one step forward.

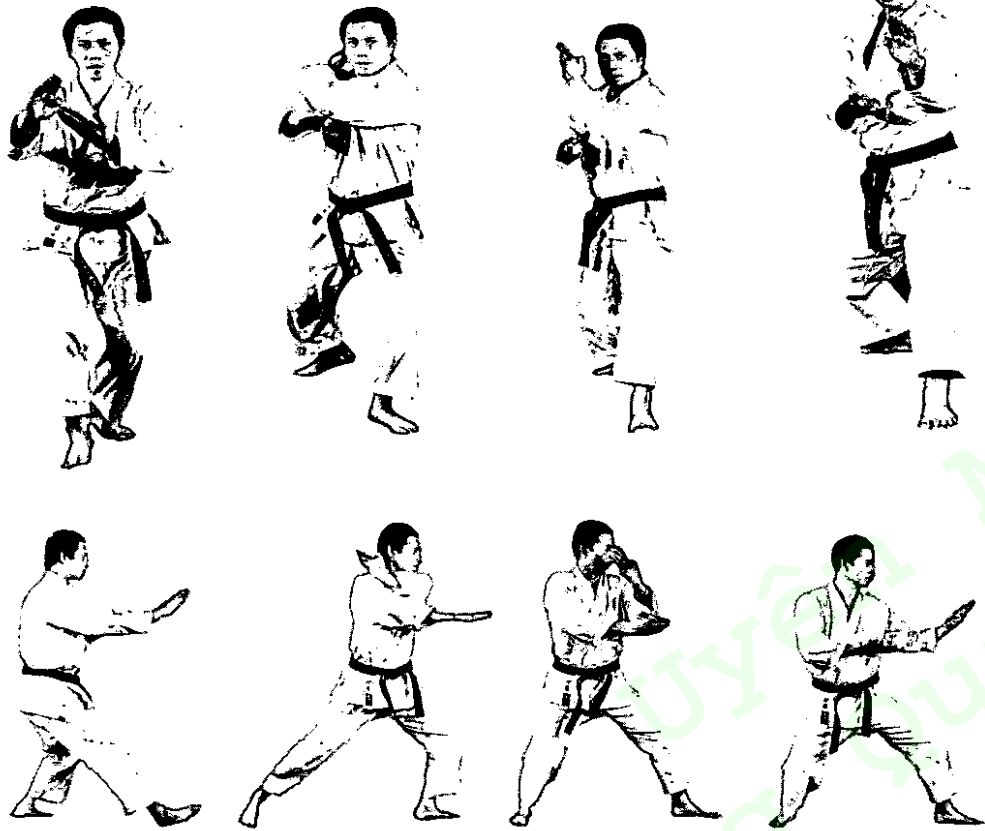


16. *Hidari kōkutsu-dachi*



17

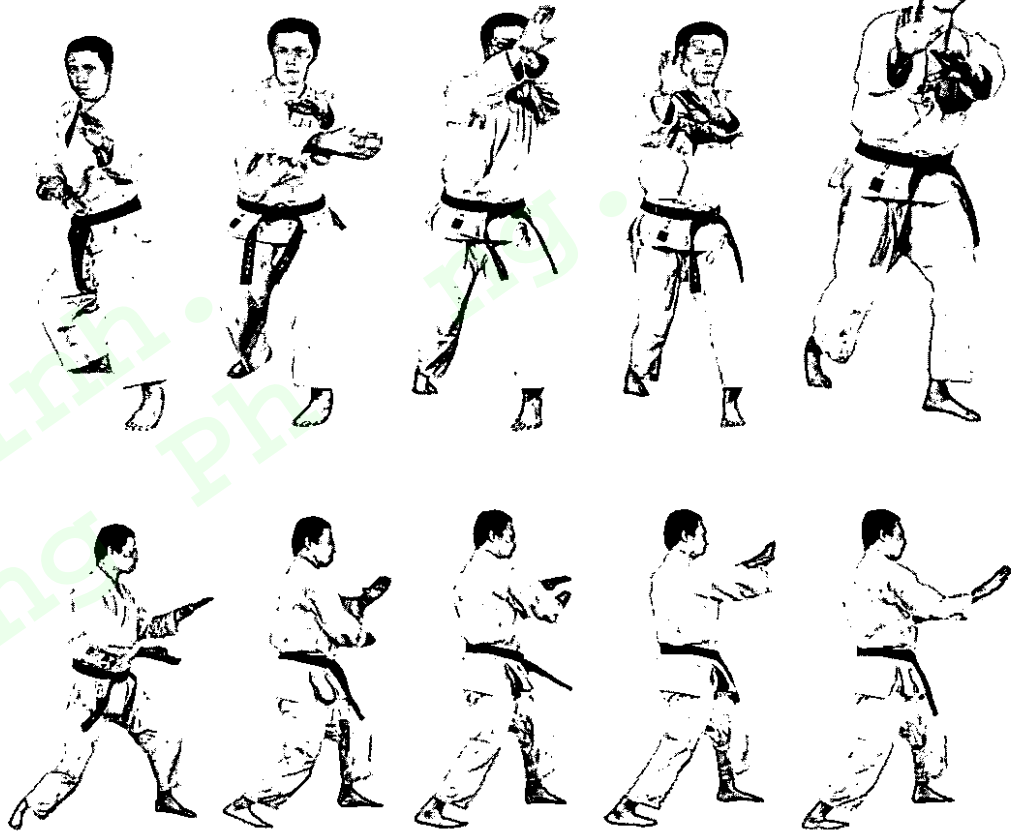
*Hidari shutō chūdan uke*



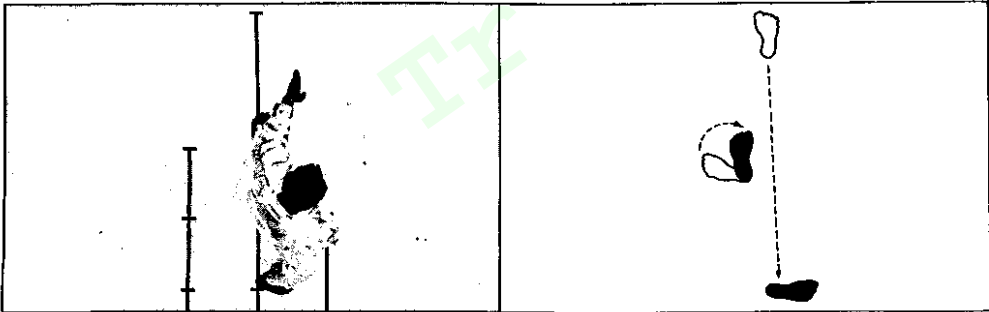
*Left sword hand middle level block Bring right foot one step back.*

18

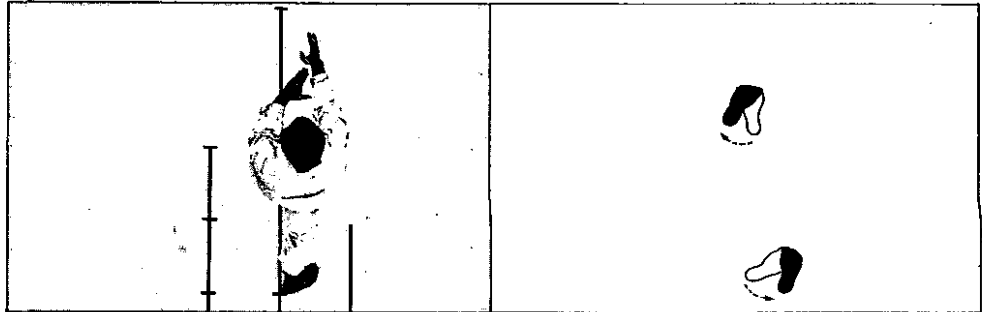
*Ryō shō tsukami uke*



*Grasping block with both hands Both palms downward. Describe arc to the front with right hand from under left elbow.*



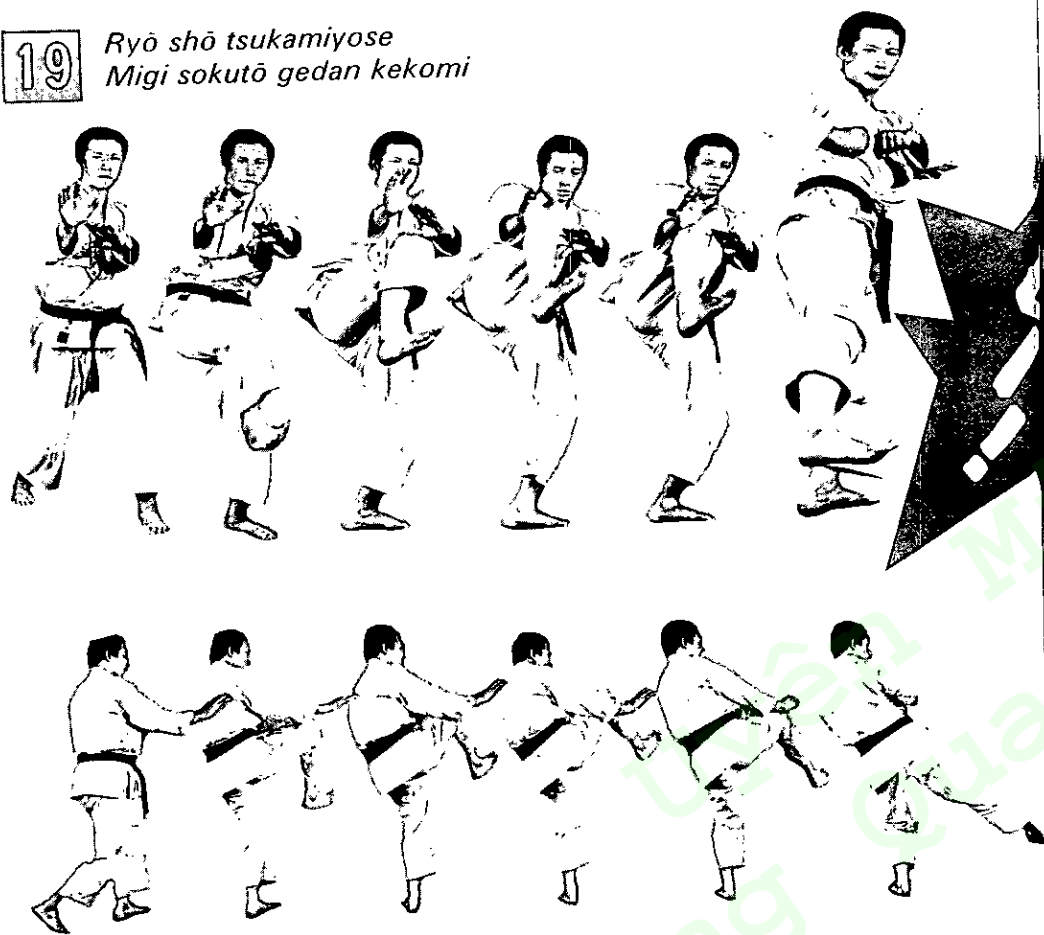
17. Migi kōkutsu-dachi



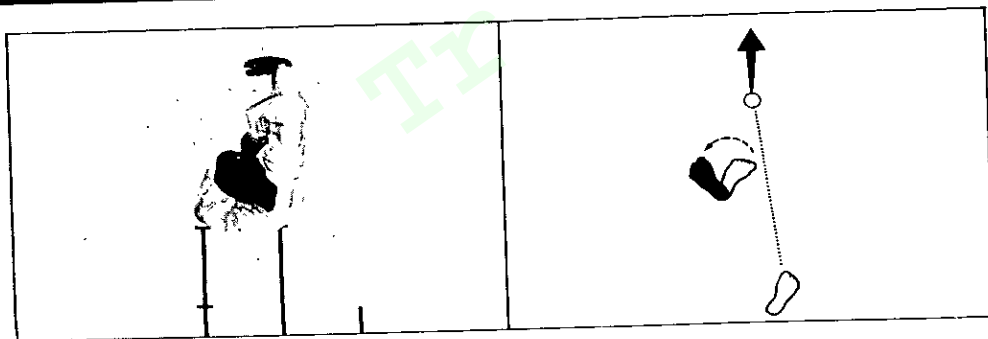
18. Hidari mae hiza yaya kussu



19 Ryō shō tsukamiyose  
Migi sokutō gedan kekomi

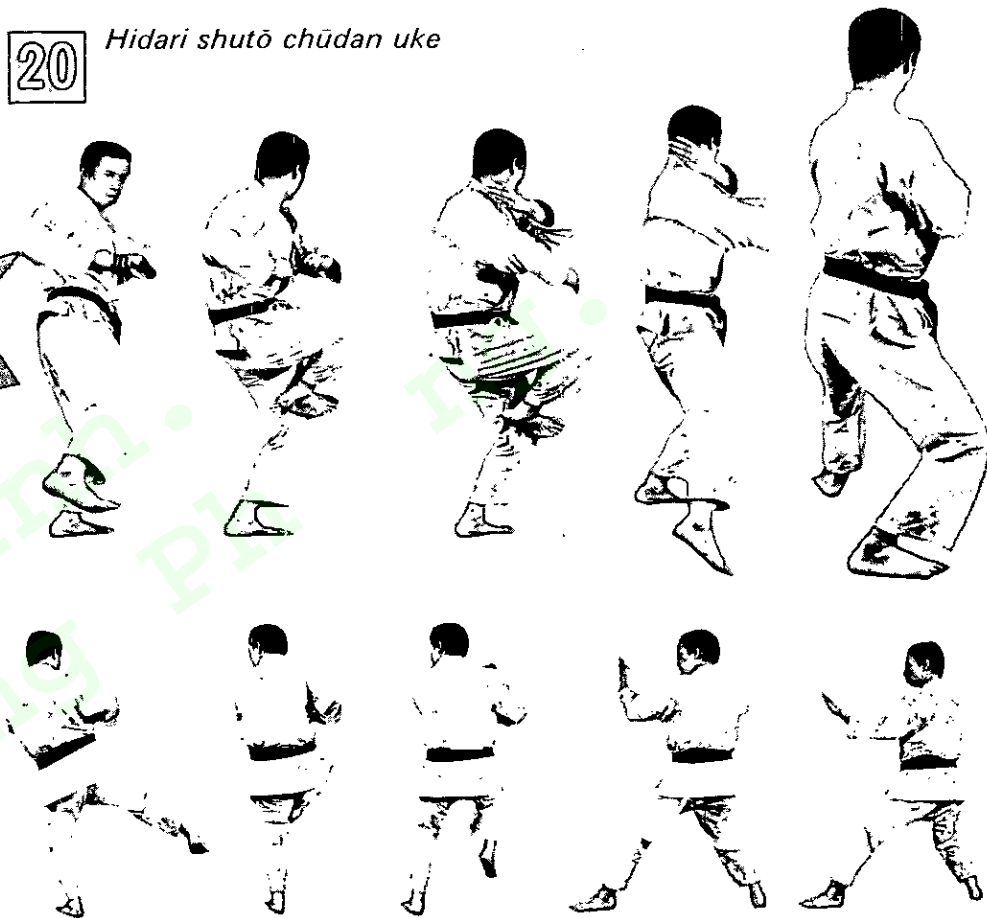


Grasping-pulling with both palms/Lower level thrust kick with right sword foot Both palms downward.

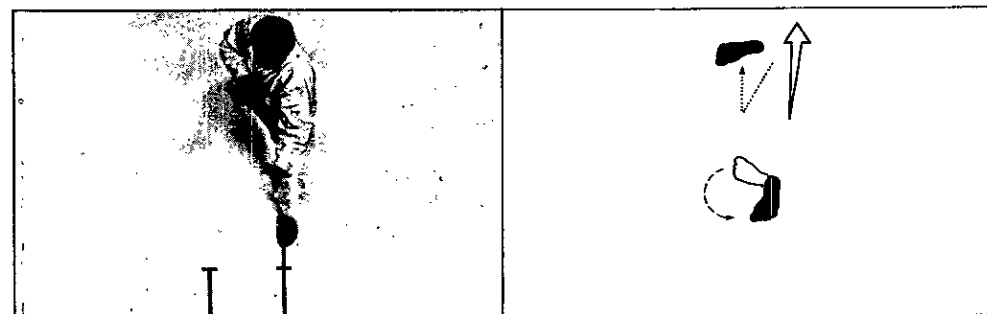


19. Hidari ashi-dachi

20 Hidari shutō chūdan uke



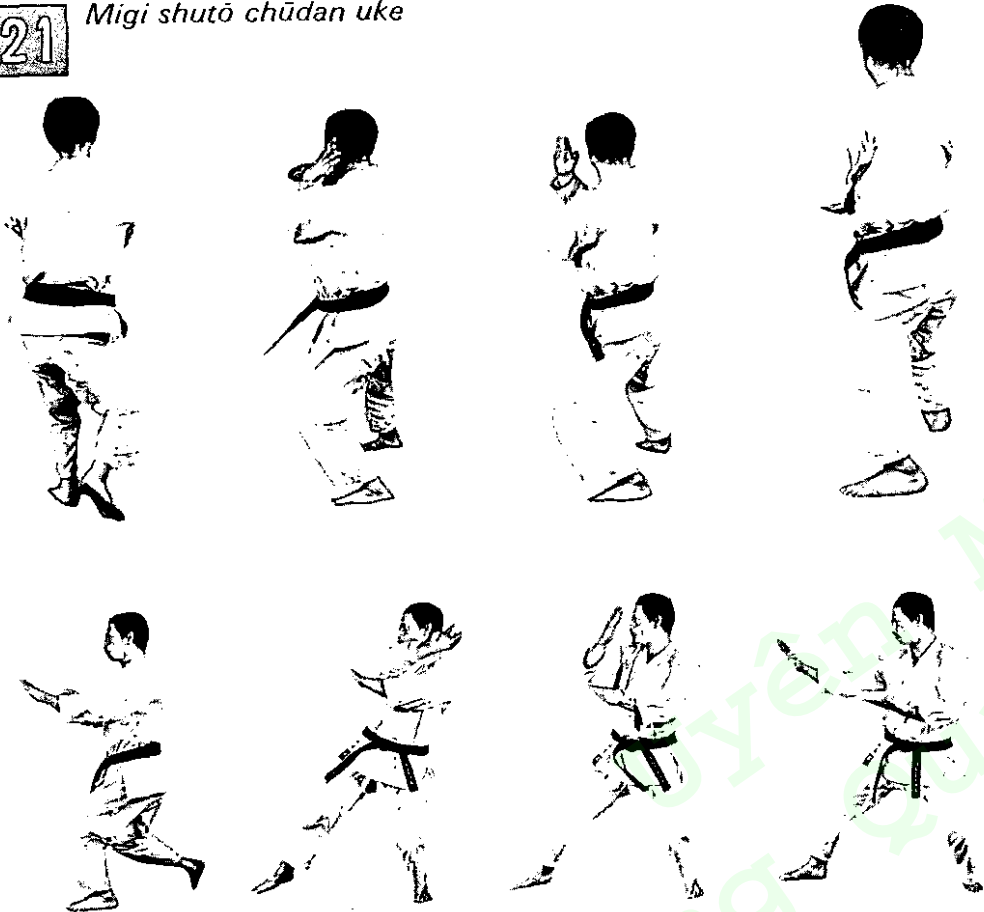
Left sword hand middle level block Rotate hips to the left.  
Lower kicking leg while turning to the rear.



20. Migi kōkutsu-dachi

21

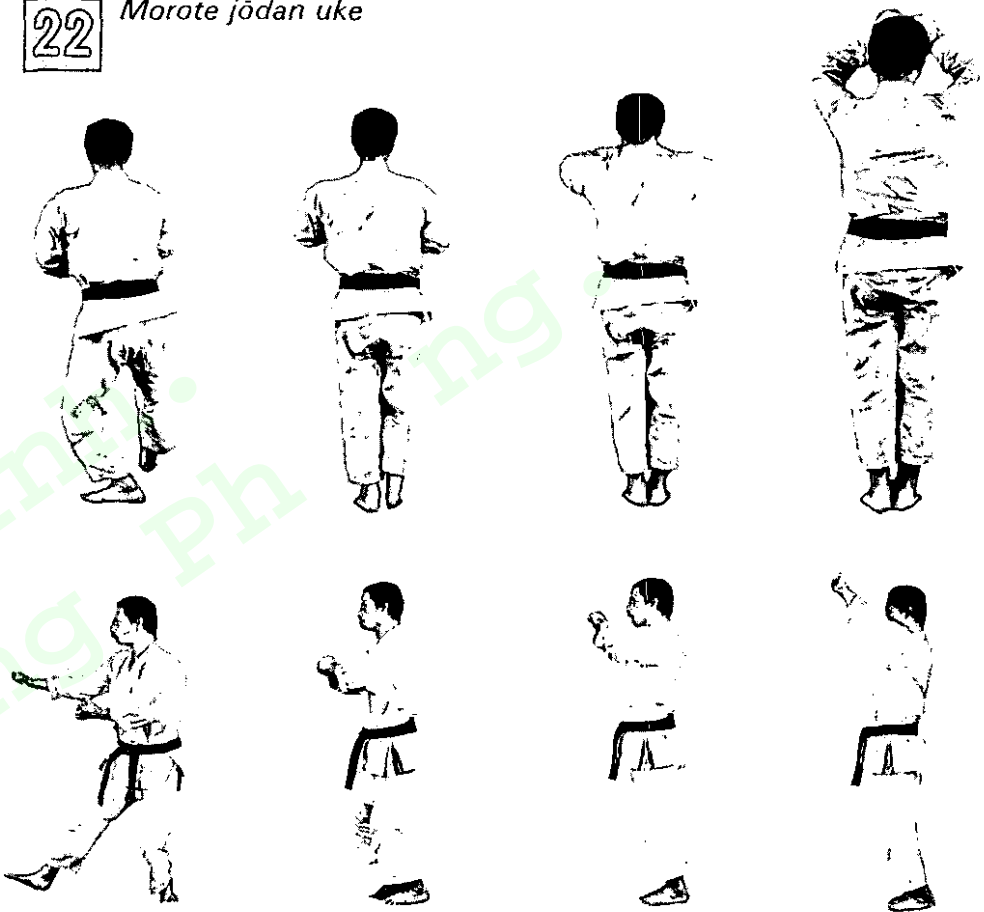
Migi shutō chūdan uke



Right sword hand middle level block Move right foot one step forward.

22

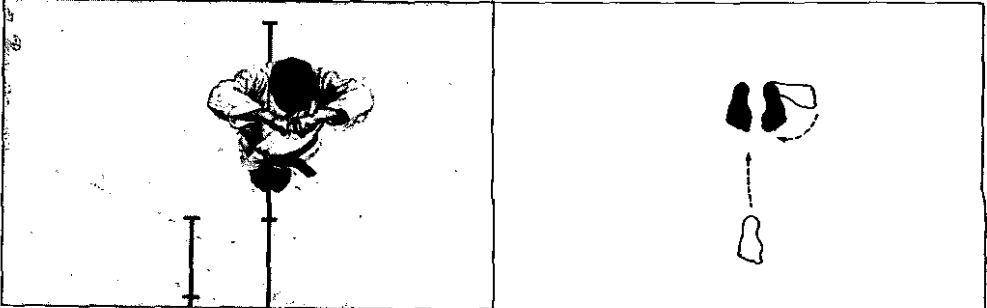
Morote jōdan uke



Upper level block with both hands Back of both fists to the rear. Touch hands above face at same time foot is fully withdrawn.



21. Hidari kōkutsu-dachi

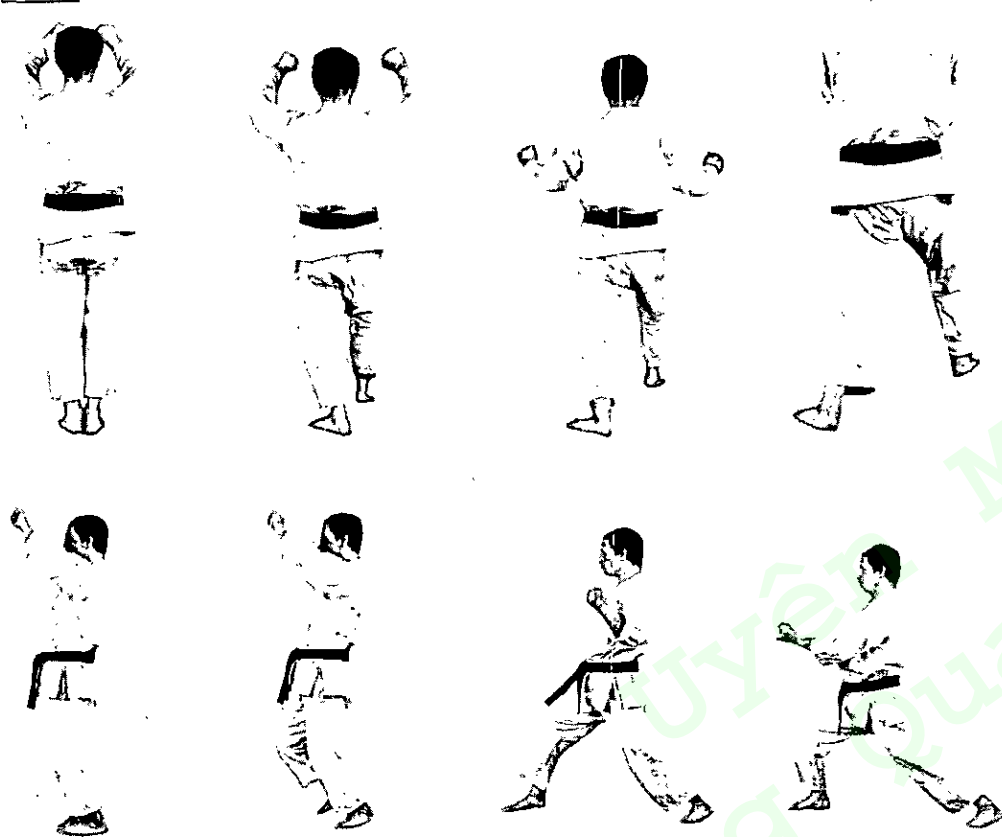


22. Heisoku-dachi



23

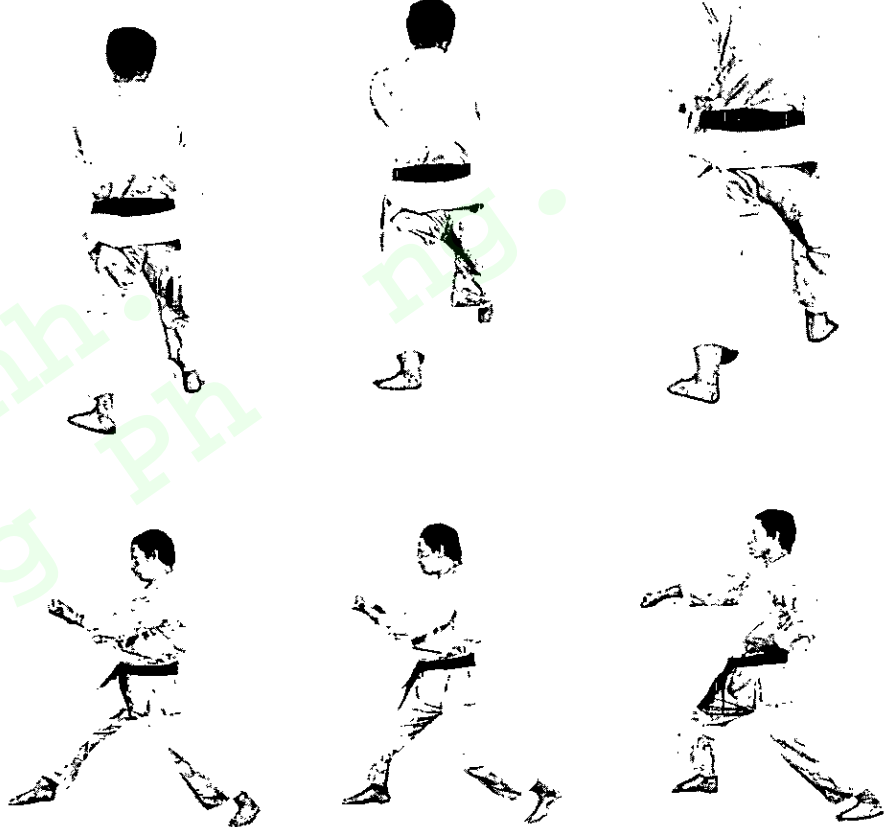
Ryô kentsui chûdan hasami-uchi



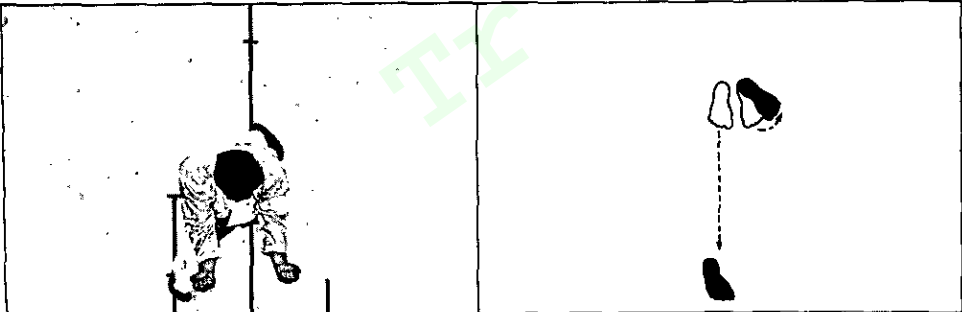
Middle level scissors strike with both hammer fists Slide right foot one step forward.

24

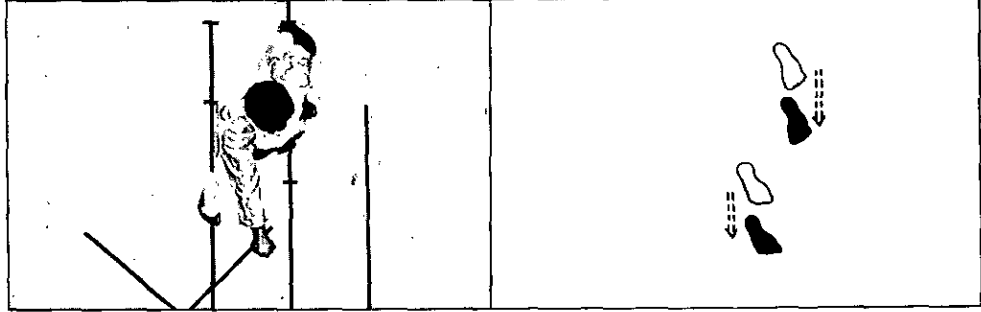
Migi ken chûdan-zuki  
Sono mama yori-ashi



Middle level punch with right fist Slide feet forward (yori-ashi).



23. Migi zenkutsu-dachi

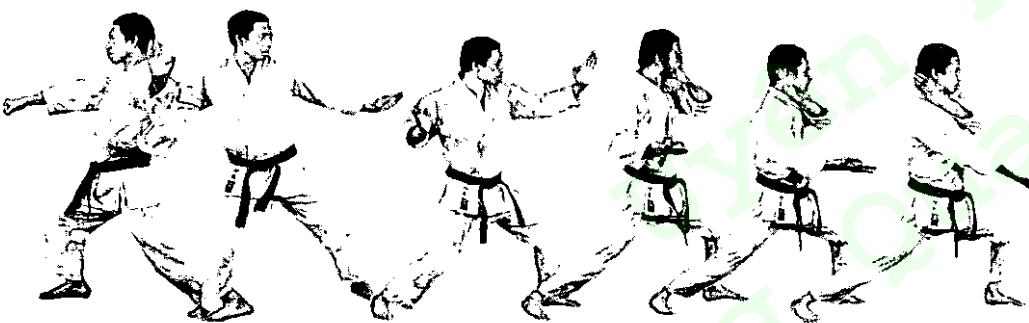
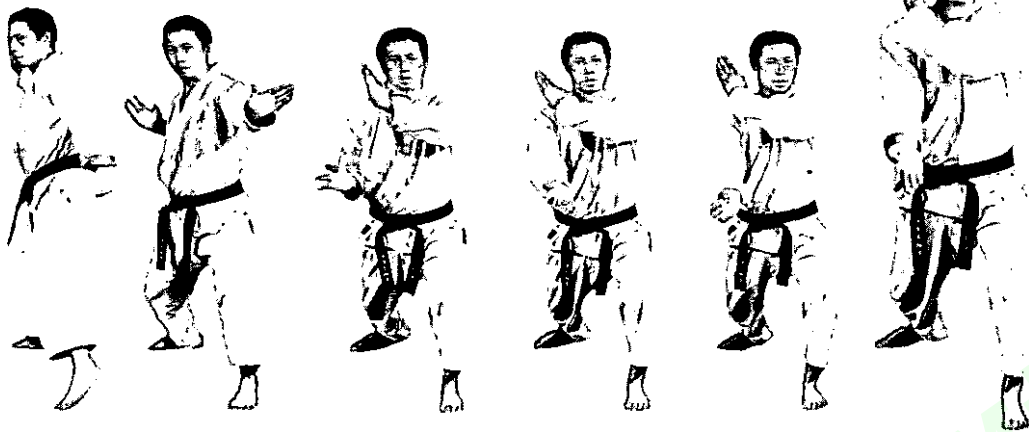


24

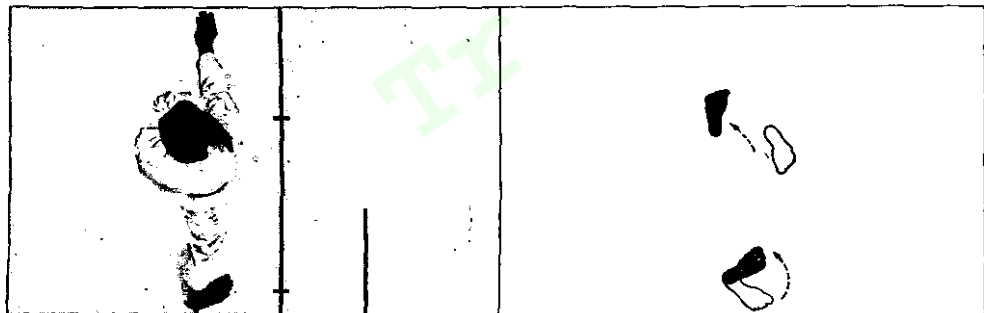


25

a *Migi shutō gedan uchi-komi*  
*Hidari shō migi kata ue nagashi-uke*



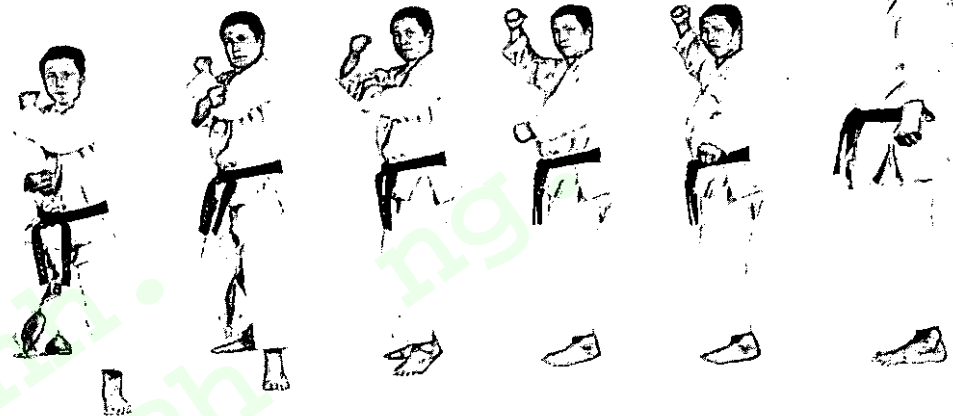
*Lower level strike with right sword hand/Upper level sweeping block, left hand to right shoulder Right leg is pivot.*



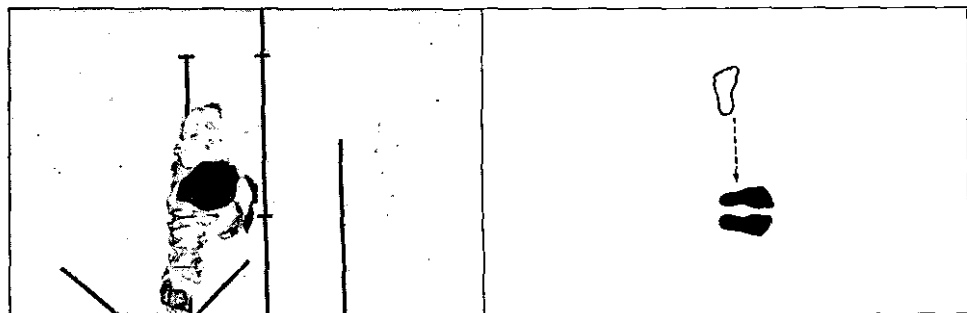
25a. Hidari mae hiza kussu

25

b *Migi ken migi sokumen jōdan uchi uke*  
*Hidari ken hidari sokumen gedan uke*

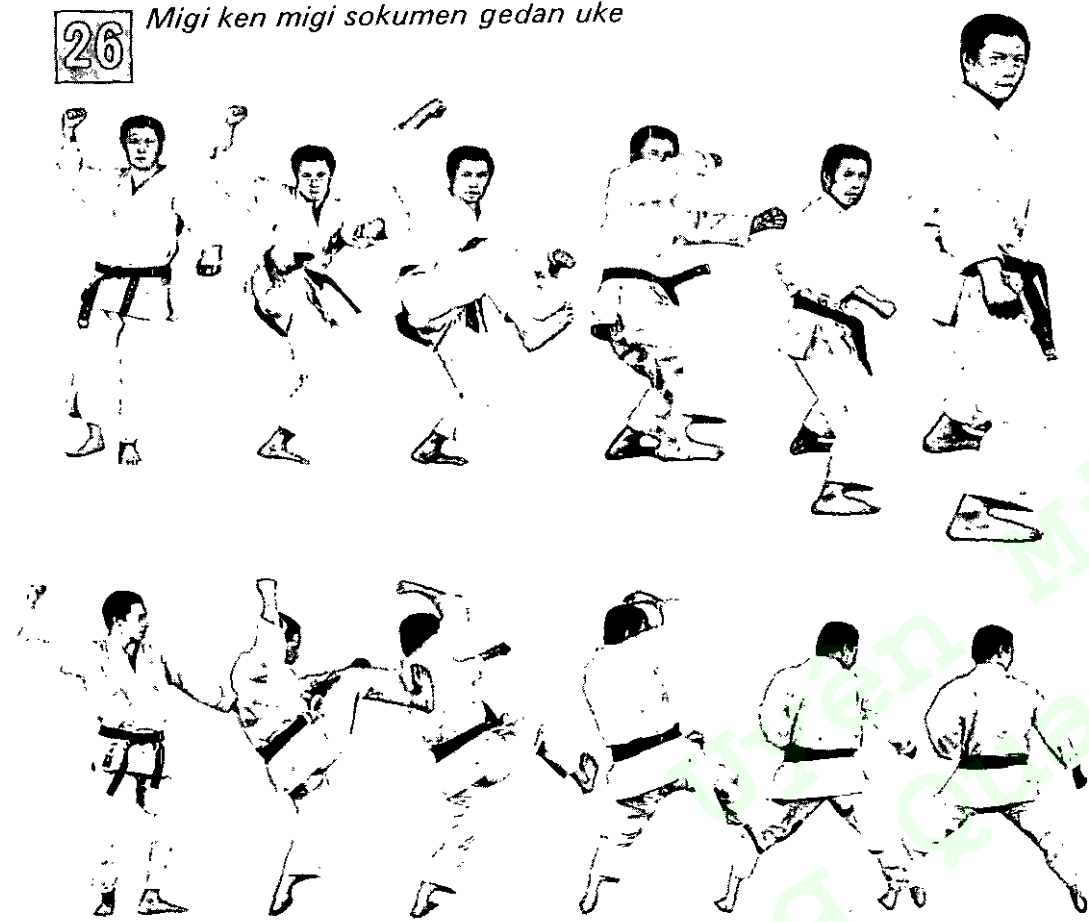


*Upper level block, inside outward, to right side with right fist/ Downward block to left side with left fist Only face to front.*

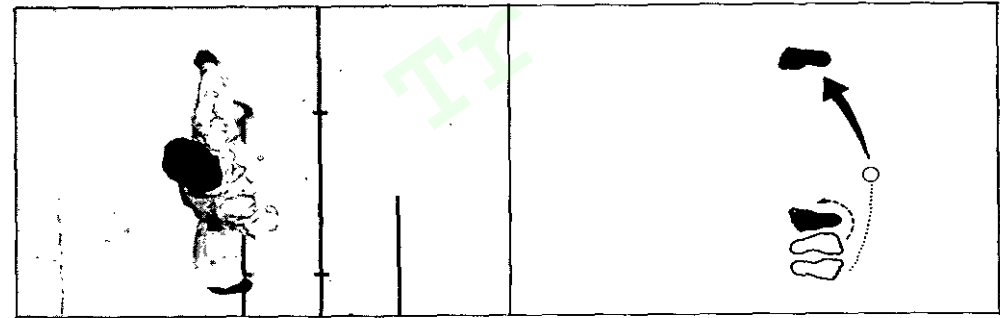


25b. Heisoku-dachi

26 Migi ken migi sokumen gedan uke

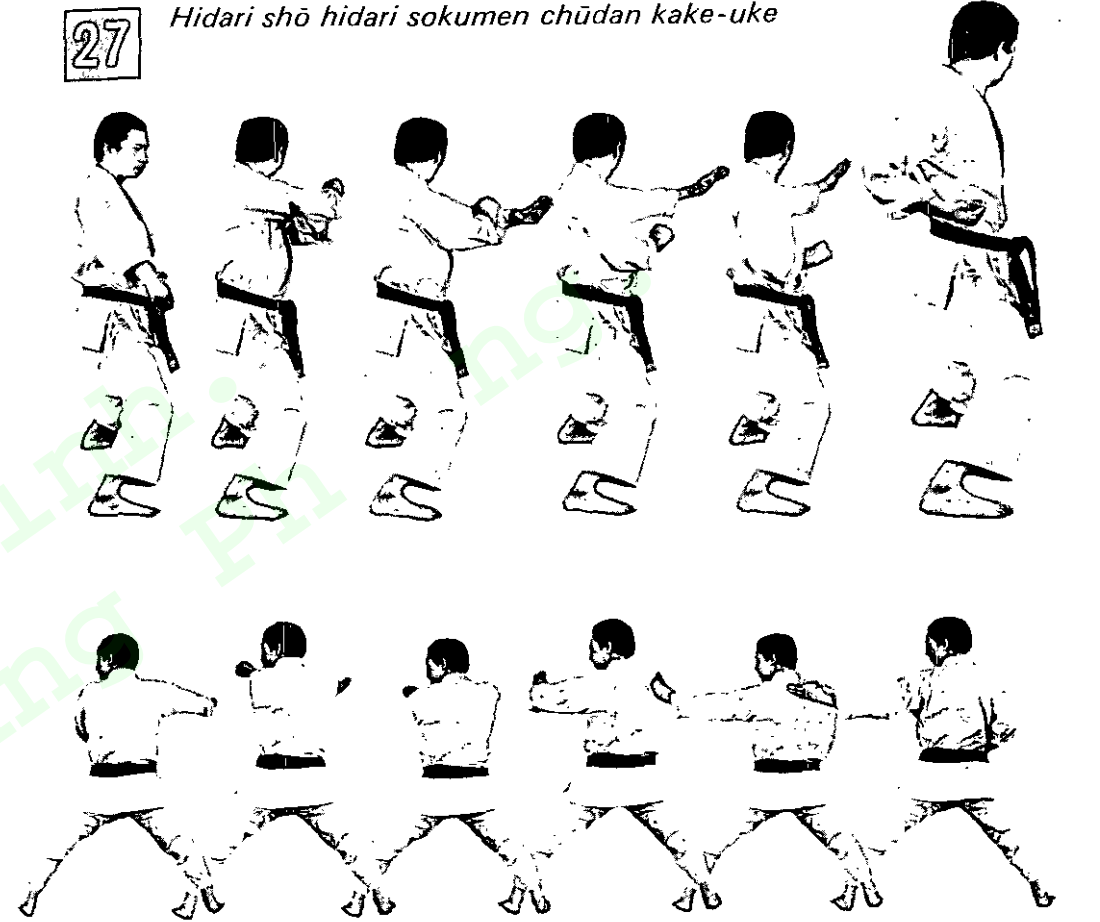


Downward block to right side with right fist Left leg as pivot, turn hips to left.

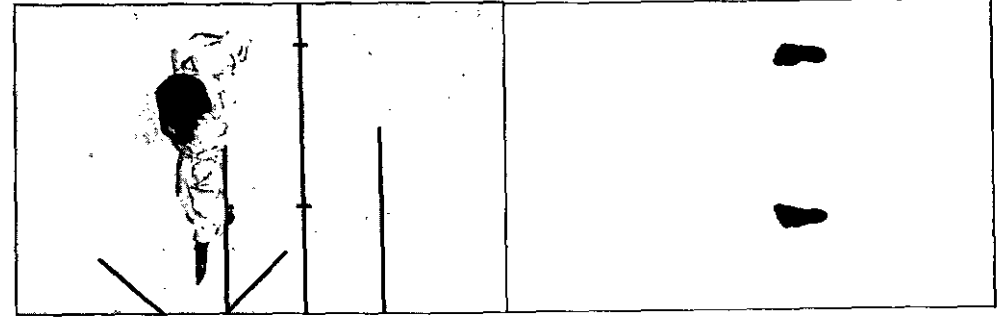


26. Kiba-dachi

27 Hidari shō hidari sokumen chūdan kake-uke



Middle level hooking block to left side with left palm Cross arms in front of chest.



27.



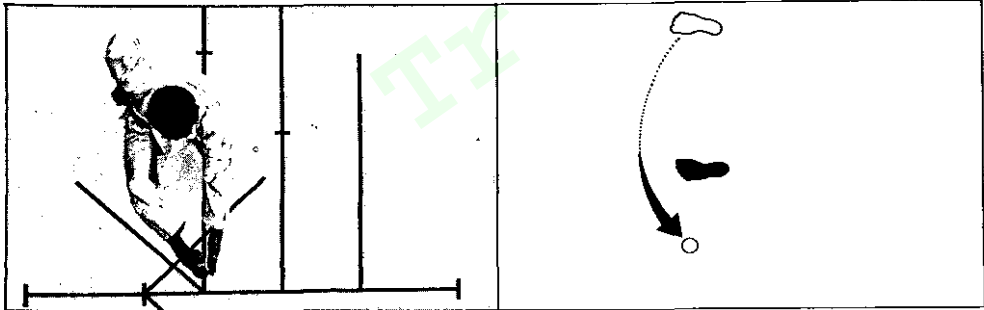
28

Migi mikazuki-geri

a



Right crescent kick Raise right knee high. Kicking in the shape of a crescent moon, strike left palm with right sole.

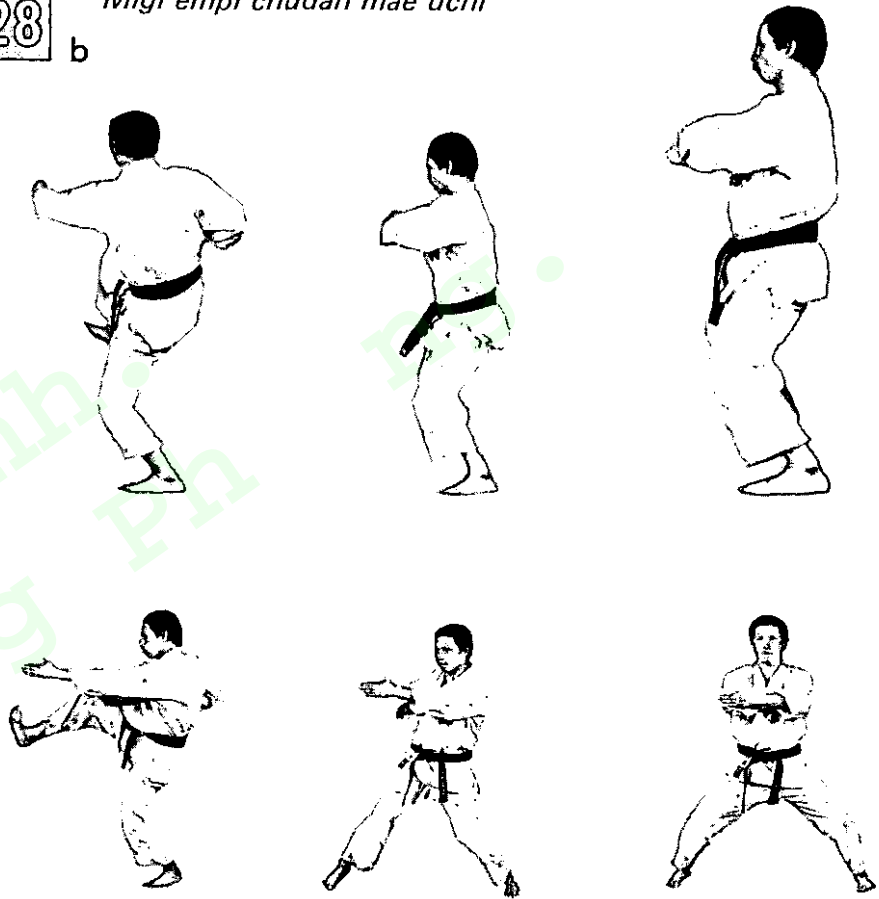


28a. Hidari ashi-dachi

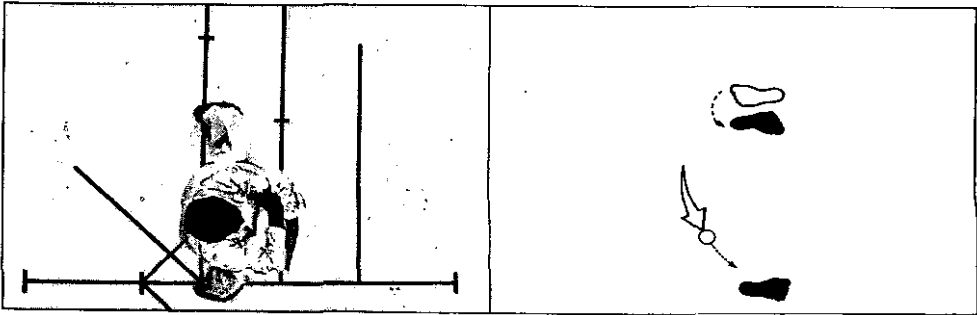
28

Migi empi chūdan mae uchi

b



Middle level right elbow strike to the front Keeping left hand in place, strike left palm with right elbow.

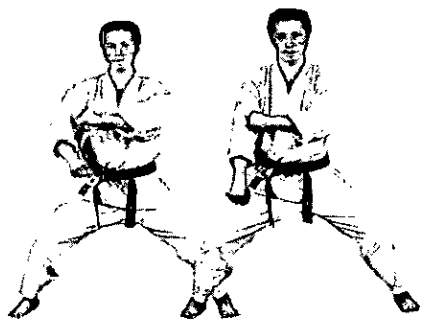


28b. Kiba-dachi



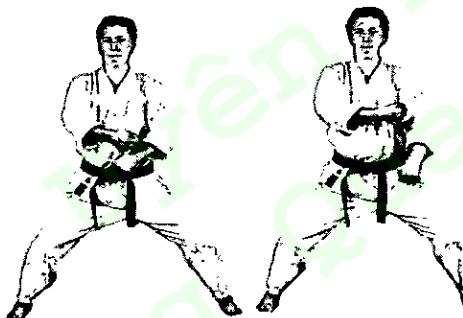


29 Migi gedan barai  
Hidari ude mune mae kamae



Right downward block/Left arm in front of chest kamae

30 Hidari gedan barai  
Migi ude mune mae kamae

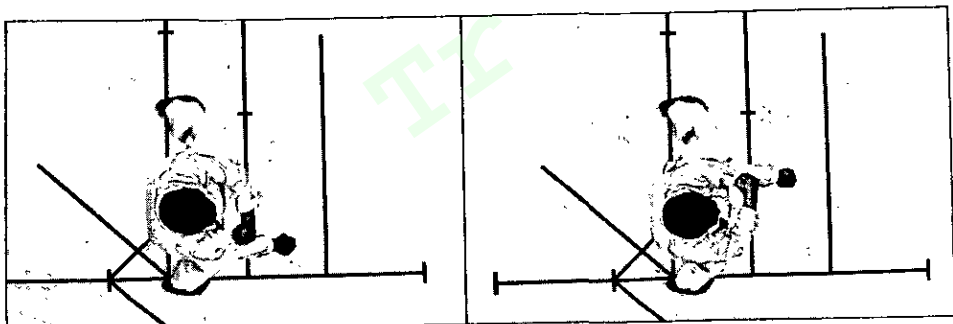


Left downward block/Right arm in front of chest kamae

31 Migi gedan barai  
Hidari ude mune mae kamae



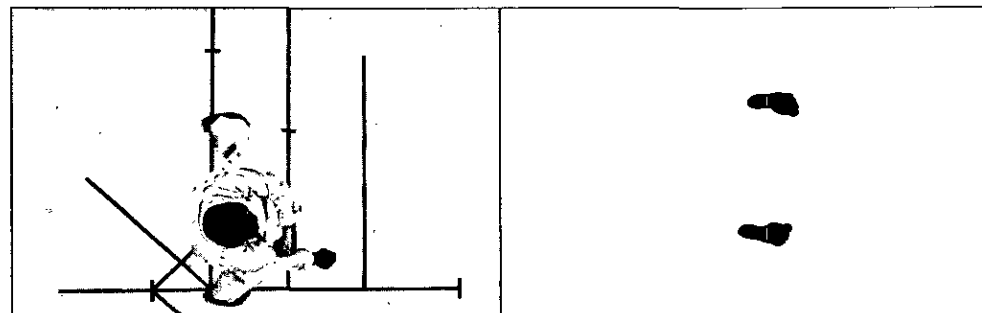
Right downward block/Left arm in front of chest kamae Backs of both fists to the front. Essentially like previous movement.



29.

48

30.



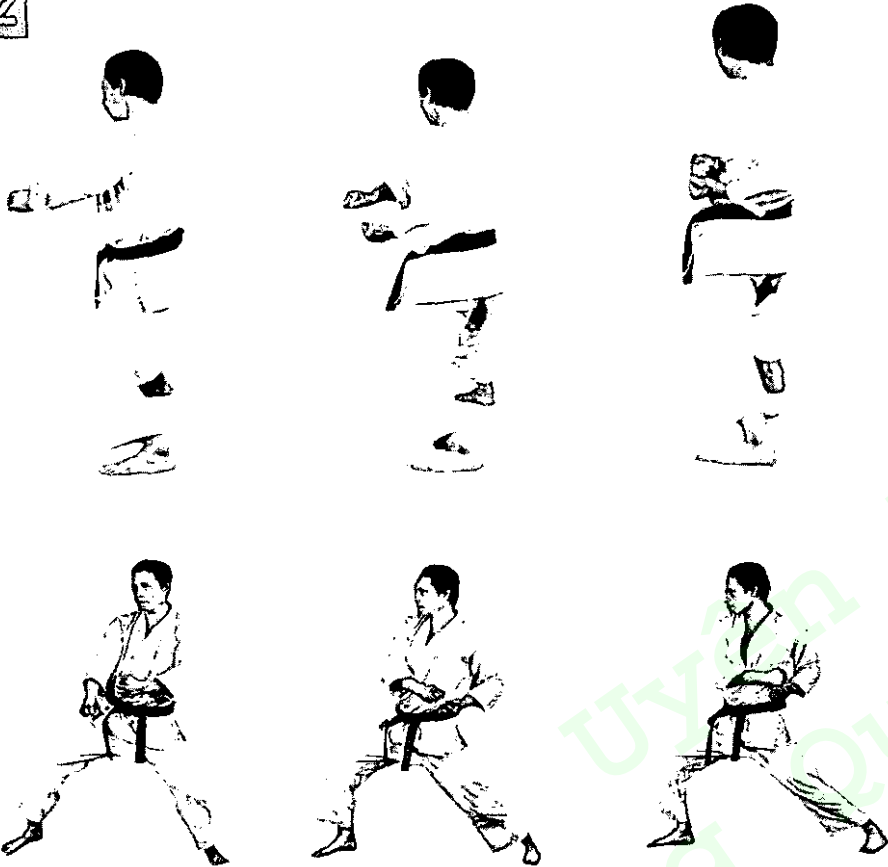
31.

49



32

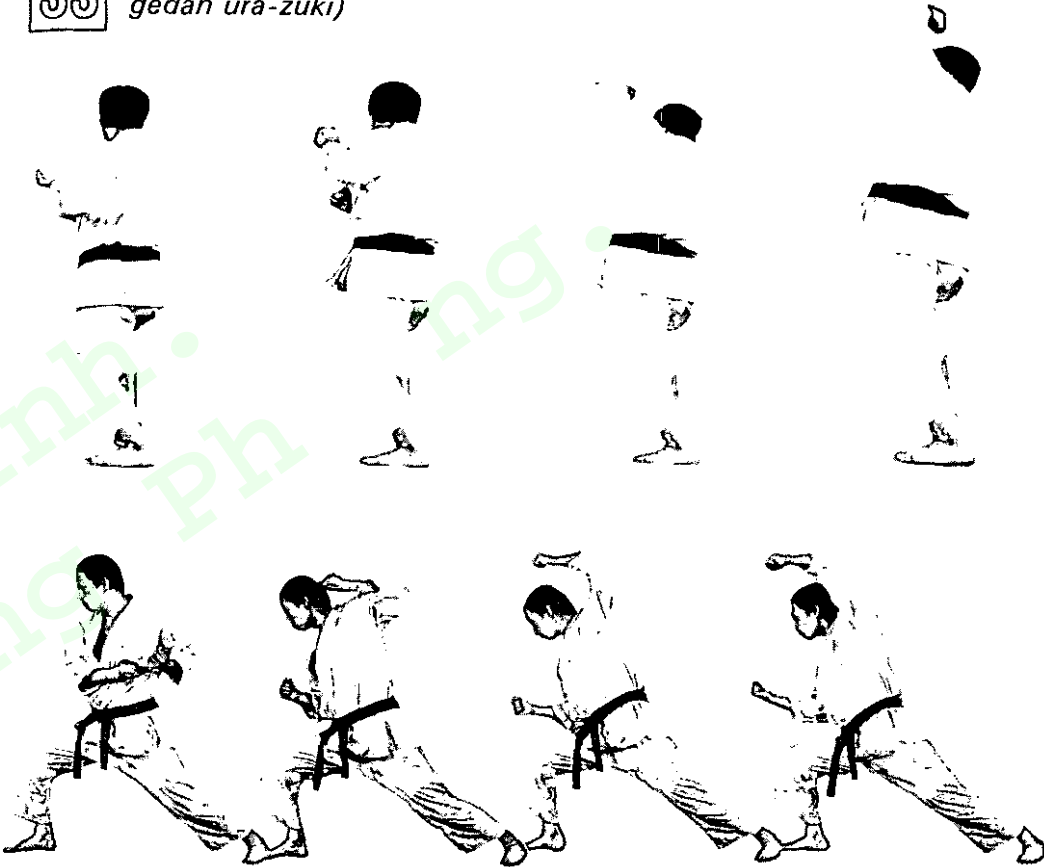
Ryō ken hidari koshi kamae



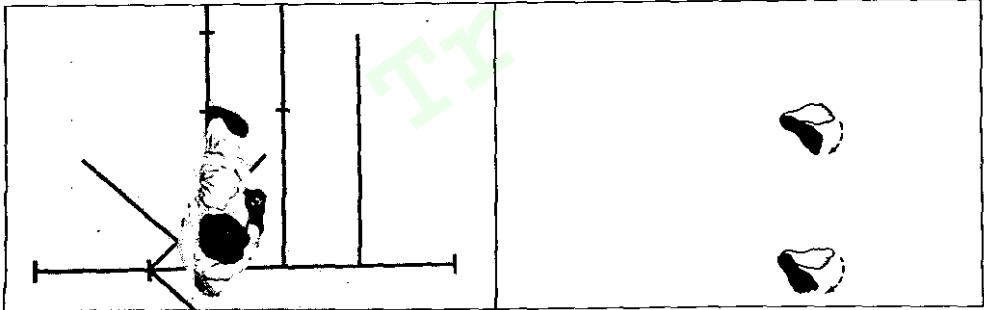
Both fists left side kamae Right fist (back frontward) on left fist (back downward). Both feet in place, turn hips to the right.

33

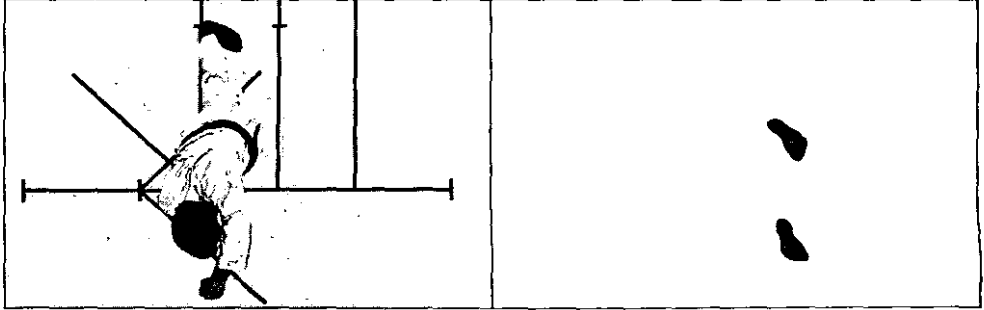
Yama-zuki (Hidari ken jōdan-zuki/Migi ken gedan ura-zuki)



Wide U punch (Upper level punch with left fist/Lower level close punch with right fist)



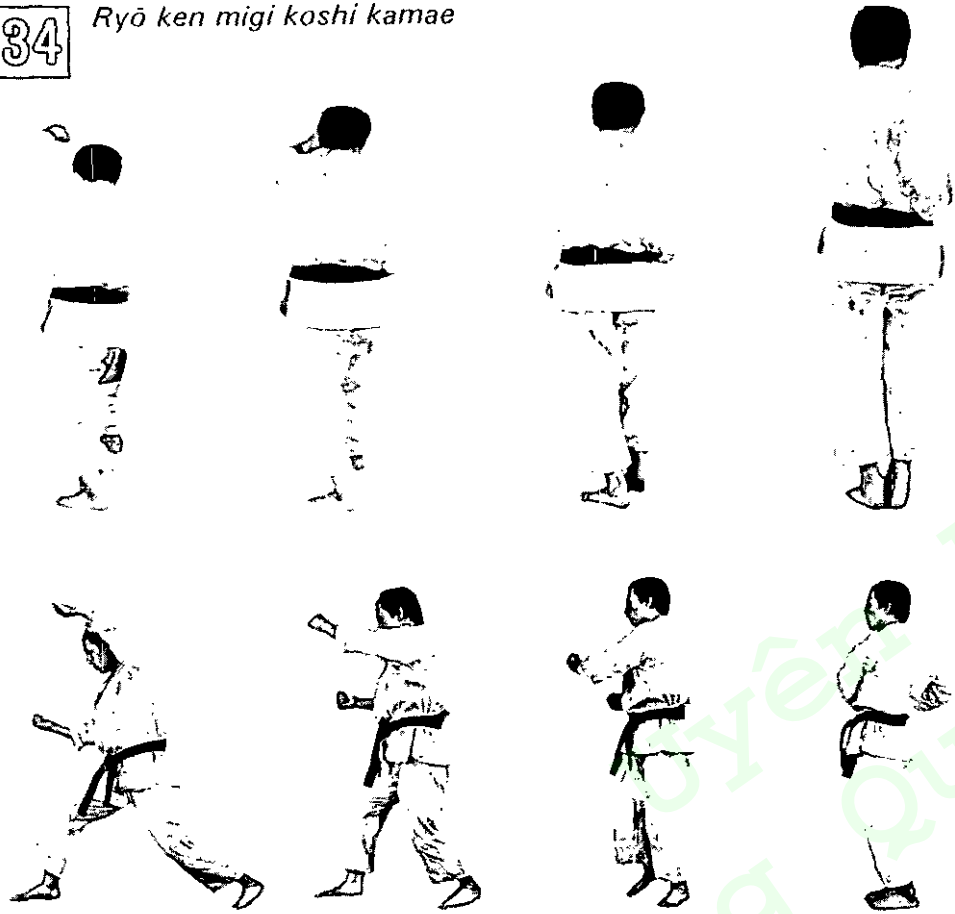
32. Migi mae hiza kussu



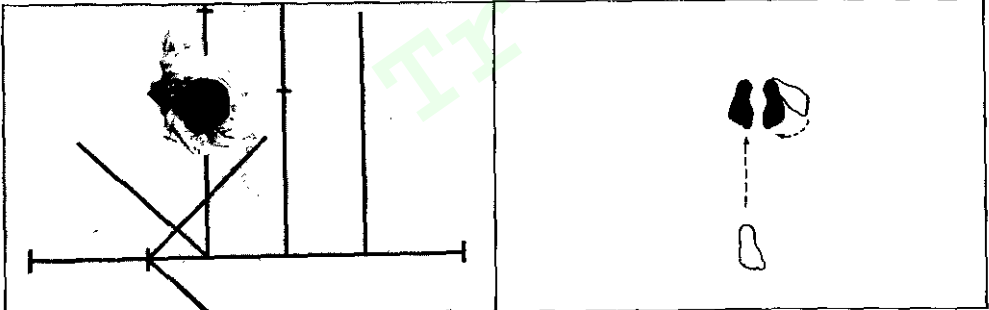
33



34 Ryô ken migi koshi kamae



Both fists right side kamae Left fist on top. Bring right foot to left.

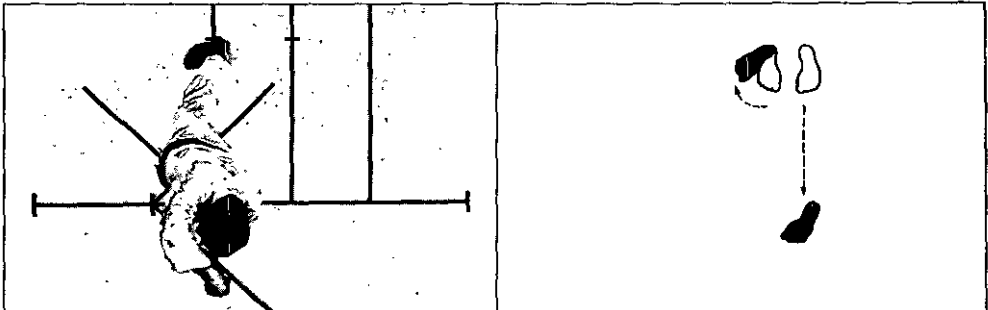


34. Heisoku-dachi  
52

35 Yama-zuki (Migi ken jôdan-zuki/Hidari ken gedan ura-zuki)

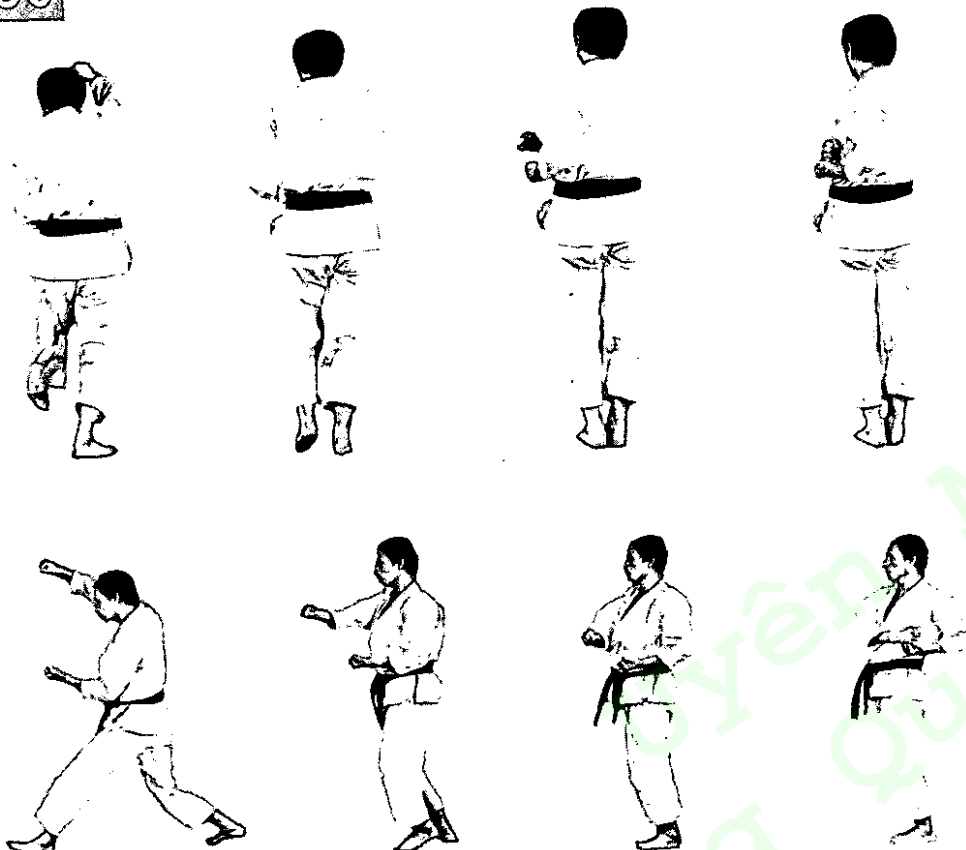


Wide U punch (Upper level punch with right fist/Lower level close punch with left fist)

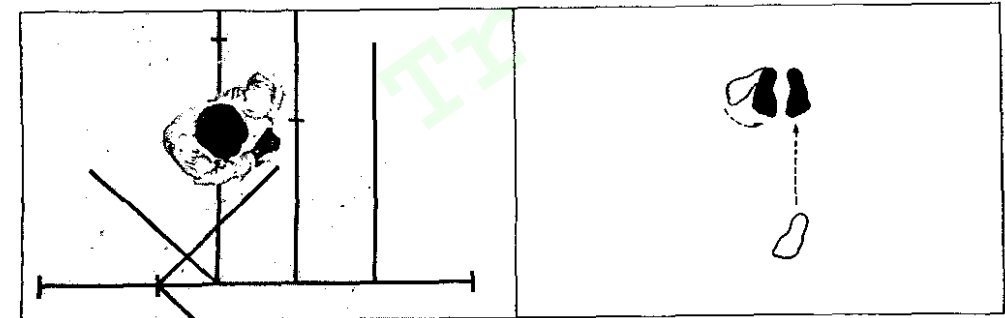


35. Hidari mae hiza kussu

36 Ryō ken hidari koshi kamae



Both fists left side kamae Bring left foot back to right foot.

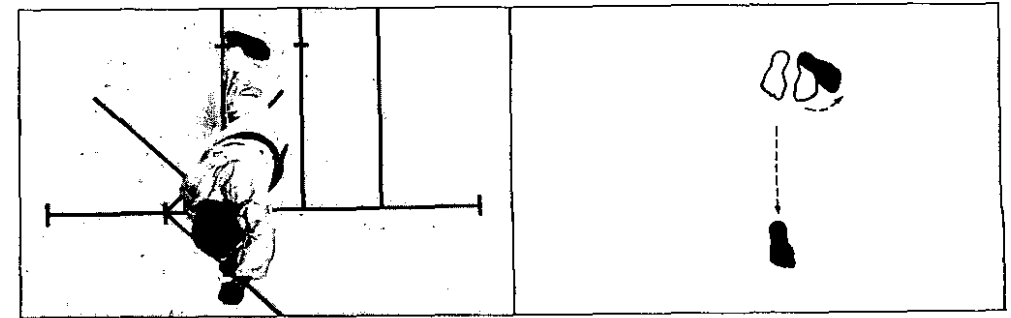


36. Heisoku-dachi

37 Yama-zuki (Hidari ken jōdan-zuki/Migi ken gedan ura-zuki)



Wide U punch (Upper level punch with left fist/Lower level close punch with right fist)



37. Migi mae hiza kussu



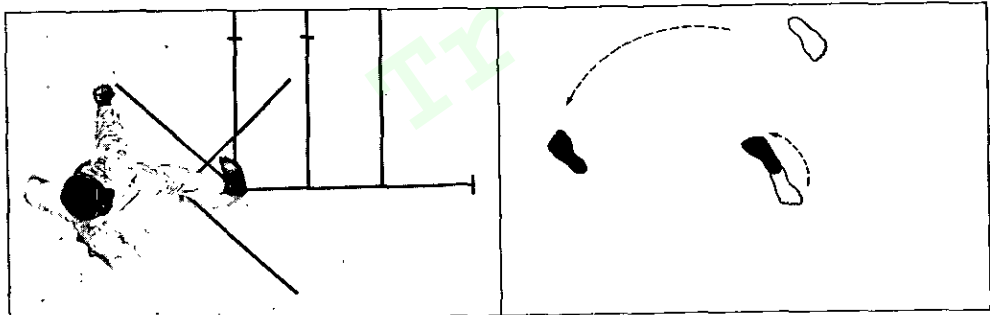
38

Migi gedan sukui - uke



Right downward scooping block With right leg as pivot, rotate hips strongly to the left, left shoulder well to the rear,

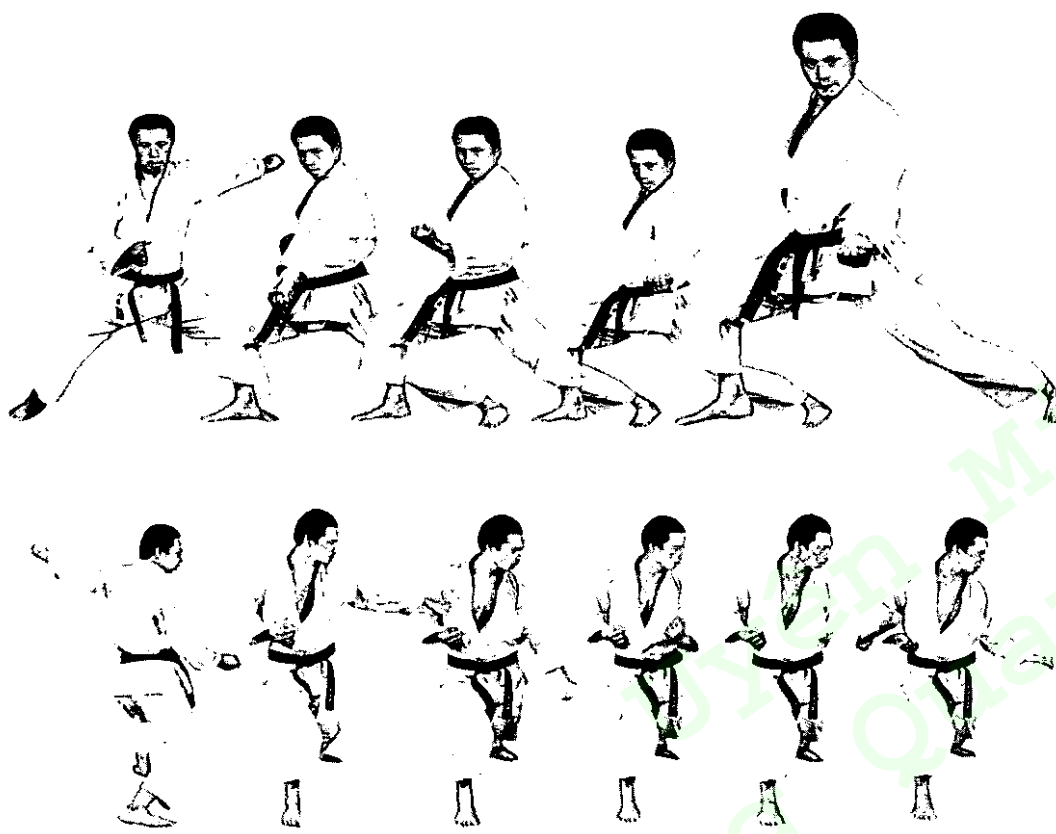
right shoulder forward. Swing right fist widely from left shoulder (back frontward), then straight front (back downward).



38. Hidari hiza kussu



39 Hidari gedan sukui-uke

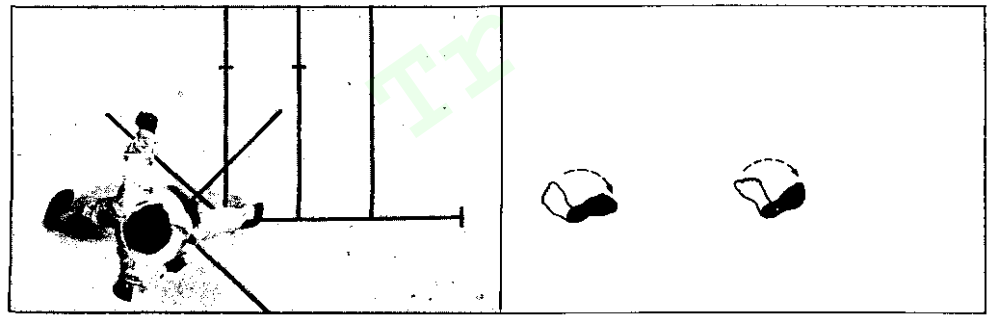


Left downward scooping block With feet in place, rotate hips to the right.

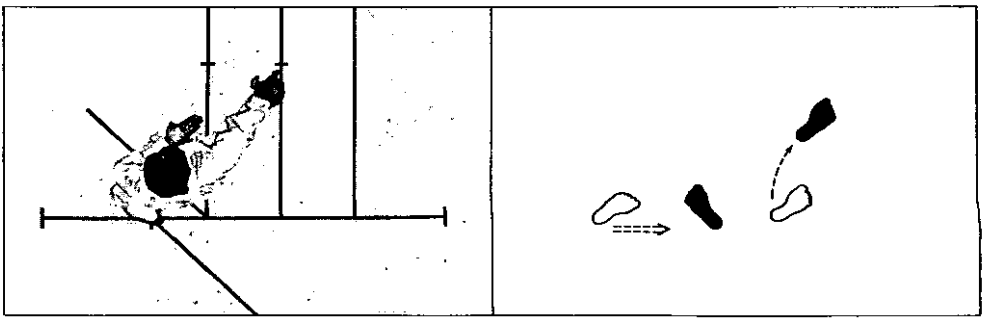
40 Migi shutō chūdan uke



Right sword hand middle level block Bring left foot directly under body, turn hips left. Slide right foot diagonally forward.



39. Migi hiza kussu

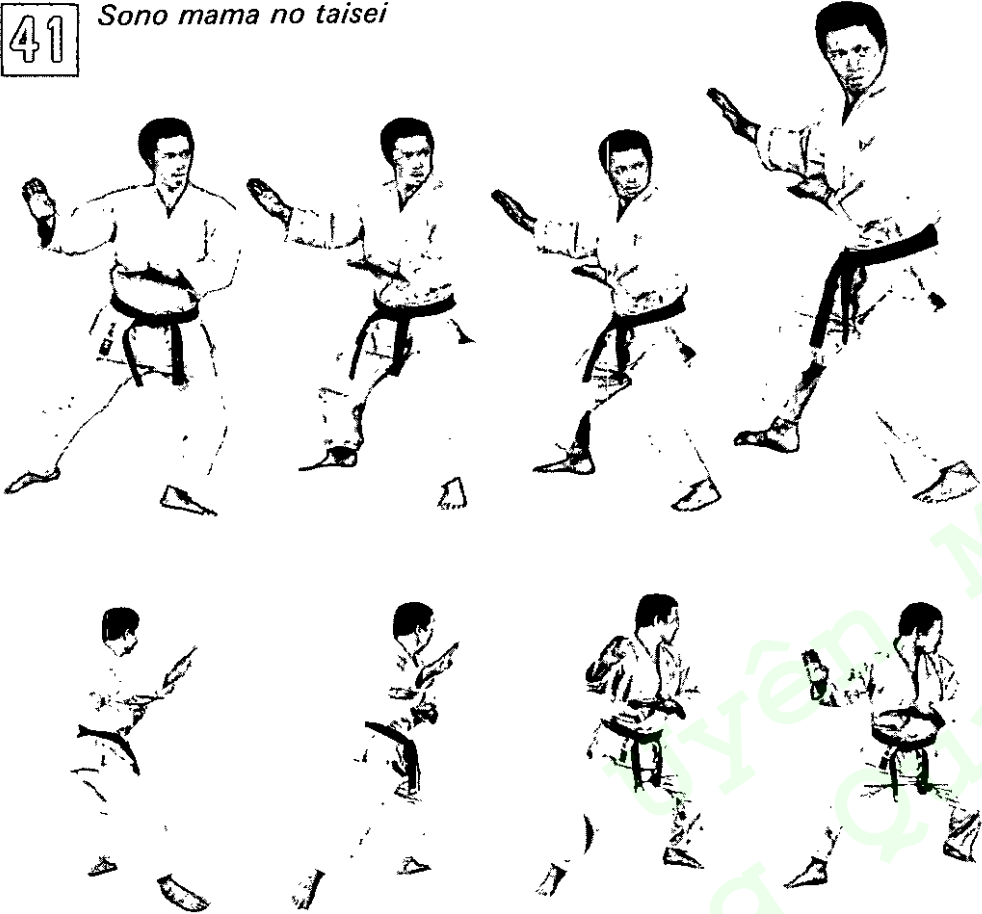


40. Hidari kōkutsu-dachi

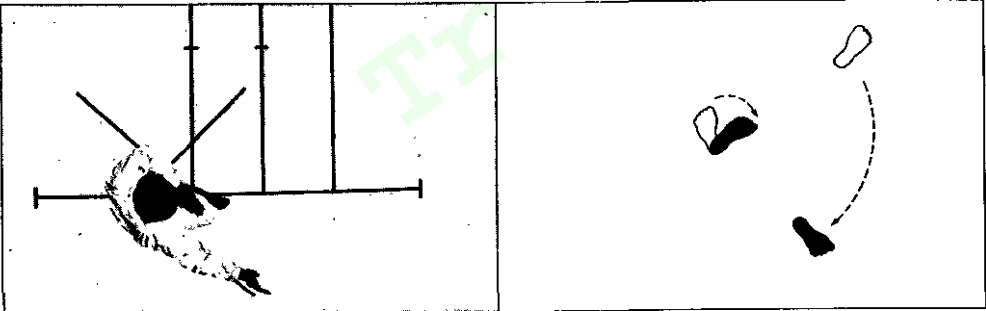


41

Sono mama no taisei

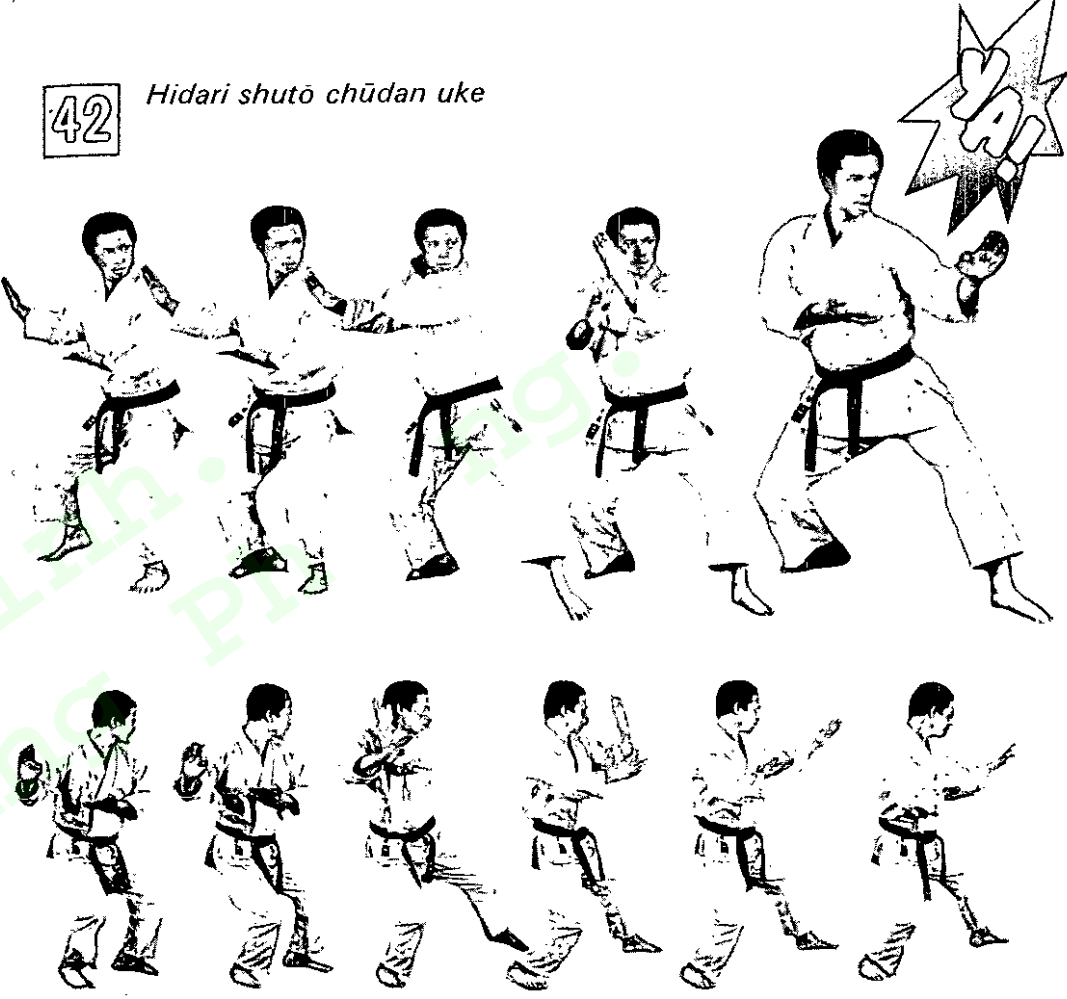


Upper body as is With left leg as pivot, slowly but strongly turn right hand, right leg to the right, head only diagonally left.

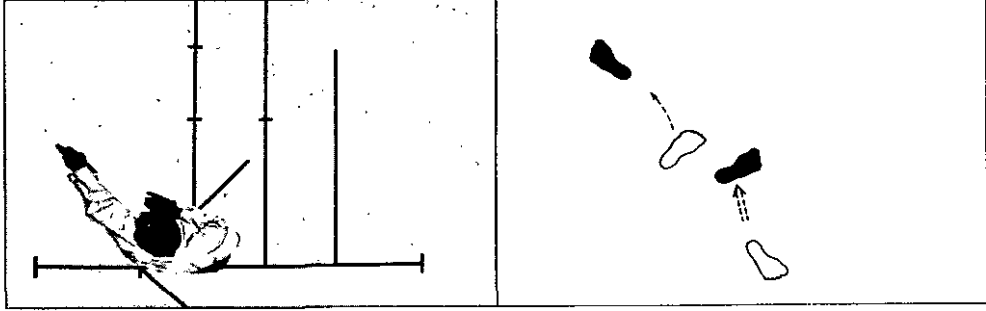


42

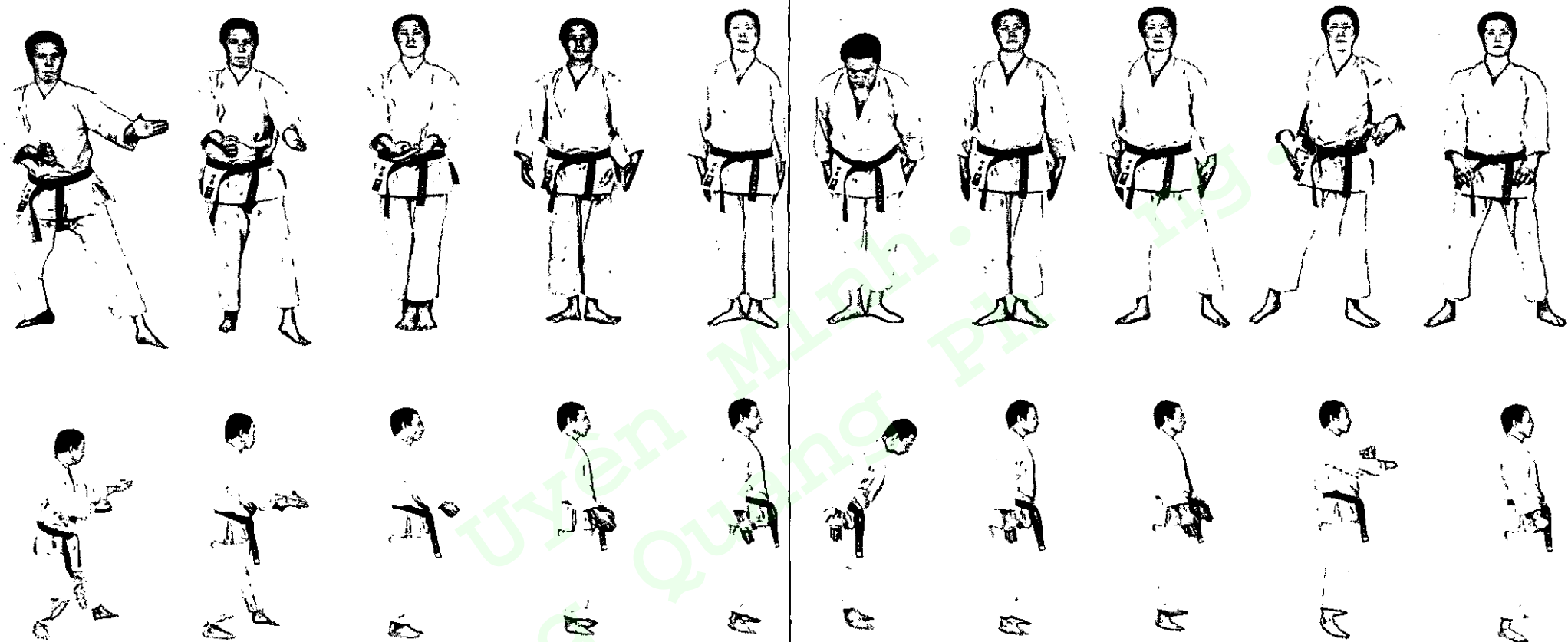
Hidari shutō chūdan uke



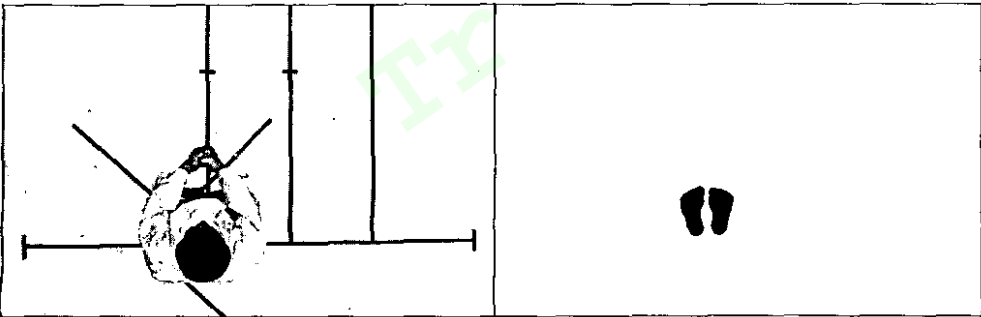
Left sword hand middle level block Withdraw left leg half a step.



Yame



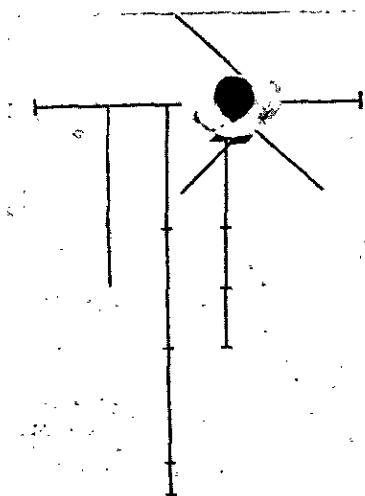
Withdraw left leg, return to position of readiness.



Heisoku-dachi



## BASSAI: IMPORTANT POINTS

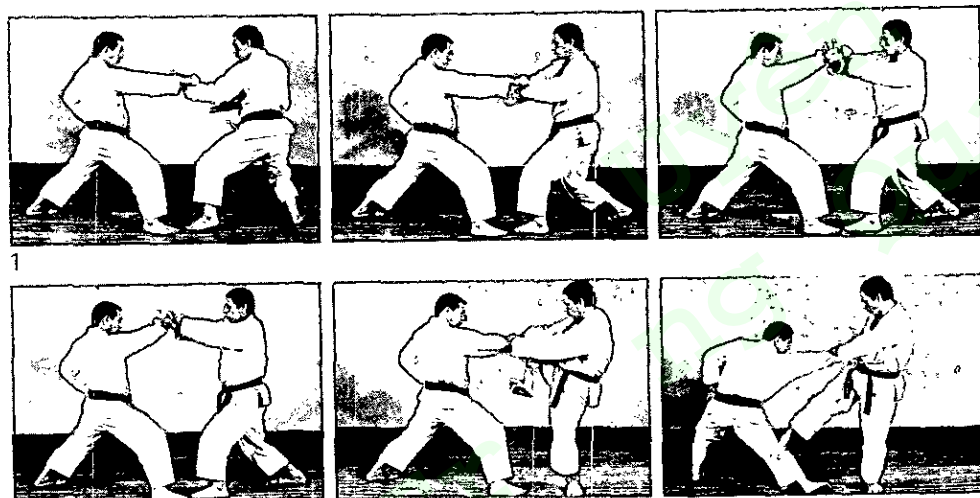


*Bassai* is so called because it presupposes the spirit and strength necessary to break into an enemy stronghold. It must be full of vitality, but if it does not have imposing dignity, its special characteristics will not come out. It and Kankū are bright jewels among Shōtōkan kata. After learning fundamentals from the basic kata, this is one to be mastered by all means.

Learn how to use opposites: composure and agility, strength and change, fast and slow techniques, light and heavy applications of strength. Otherwise it will not be effective.

The *embusen* is T shaped.

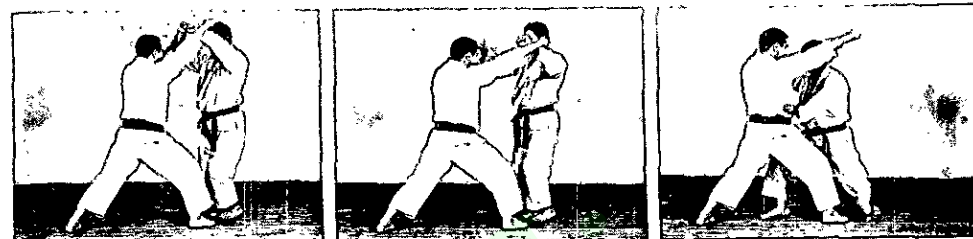
Forty-two movements. About one minute.



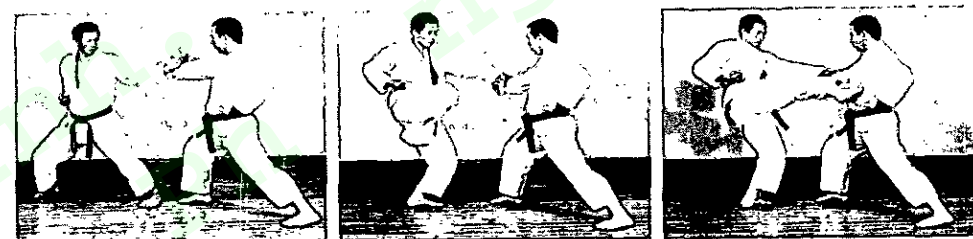
1

1. Grasping block with both palms (Movement 18): Both feet in place, with the feeling of both heels opening slightly outward. Rotate hips to the left. Twist the upper body, right shoulder going forward. Block, bringing right arm from under left arm.

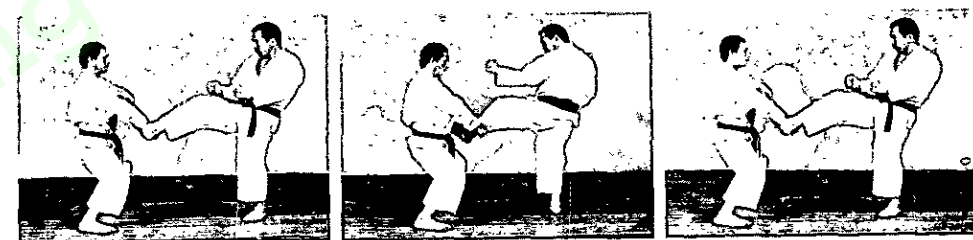
2. Grasping-pulling with both palms: Strong stamping kick diagonally frontward with right sword foot. Simultaneously clench both fists (backs upward) in front of right side of chest, pull back strongly.



3



4



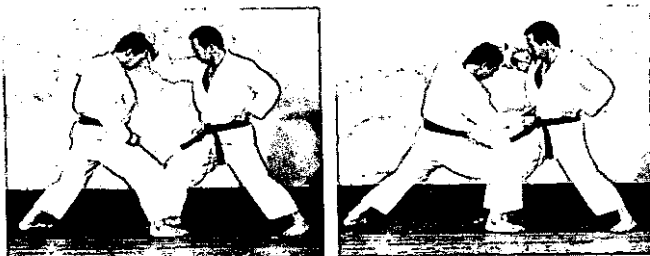
5

3. Middle level scissors strike with both hammer fists: Blocking the opponent's two-fist punch with both hands, immediately lower arms, step forward (*fumidashi*). Strike opponent's sides with hammer fists in a pincer movement. Open arms as little as possible, but strongly. If arms are opened widely, there is the possibility of the same kind of attack from the opponent.

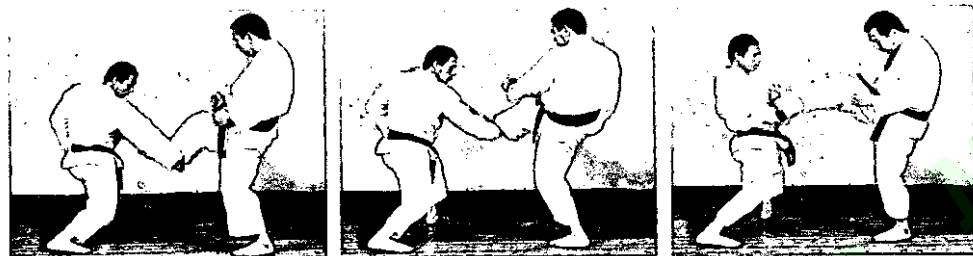
4. Crescent kick: In the right crescent kick, raise the knee as high as possible, have the feeling of swinging the right foot. Avoid lifting the left hand or bringing it closer to the foot. Keep left hand in place.

5. Movements 29, 30, 31: Posture and elbows as they are. At the time of beating downward with the right fist, keep left fist in place (backs of both fists frontward) in front of the chest. Alternate fists.

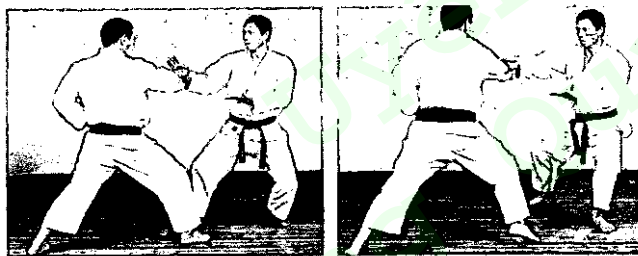




6



7



8

6. *Yama-zuki* (Movements 33–37): This is a counterattack for such times as being grabbed by the hair. Without trying to free your head, twist the body with the feeling of falling to the side. Stare at the opponent and counterattack to the abdomen and just below the nose at the same time.

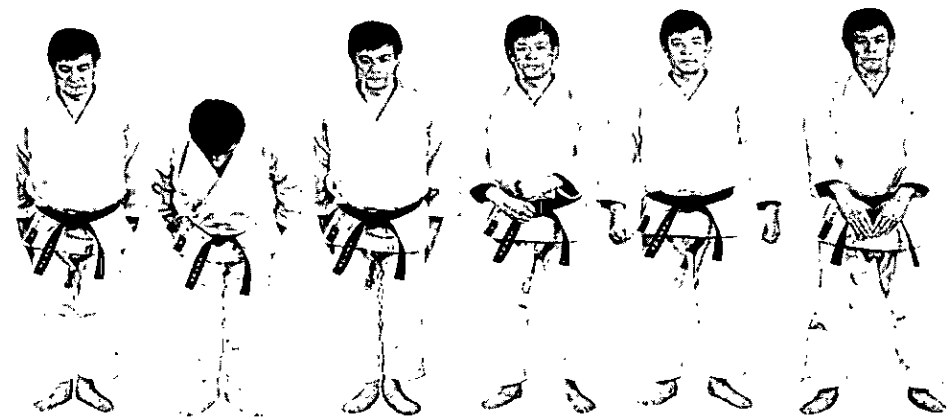
7. Downward scooping block. (Movements 38, 39): Immediately on blocking the opponent's foot with the thumb side of the wrist (back of fist frontward) you should have the feeling of abandoning the block (back of fist turning downward).

8. Changing direction (Movement 40): Because of changing direction to respond to an opponent diagonally to the front, block with the sword hand while drawing the left foot directly under the torso. This is the same principle as in Movement 7 of Heian 2.

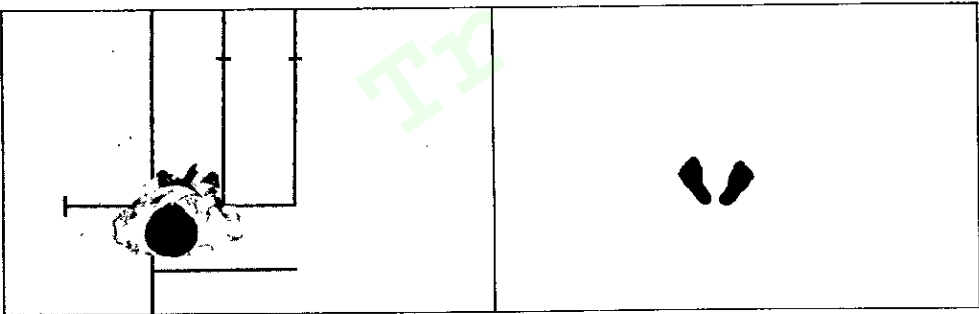
## 2 KANKŪ



From bow to yōi

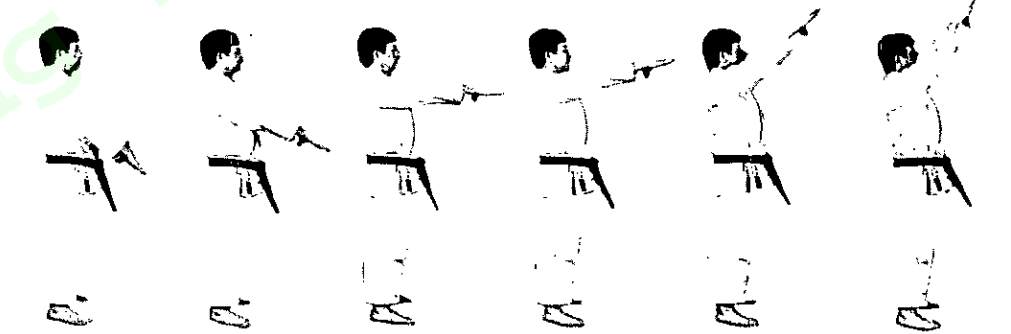
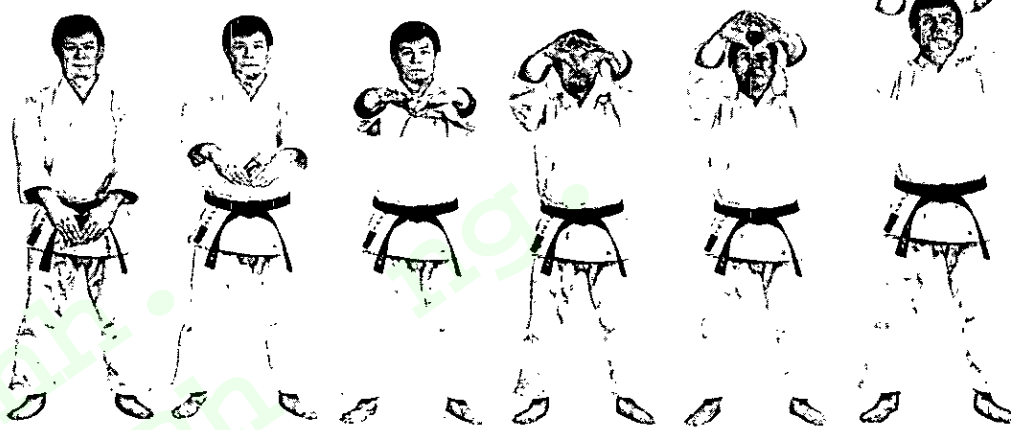


Slowly and quietly bring the hands together, placing the right fingertips on the left hand.

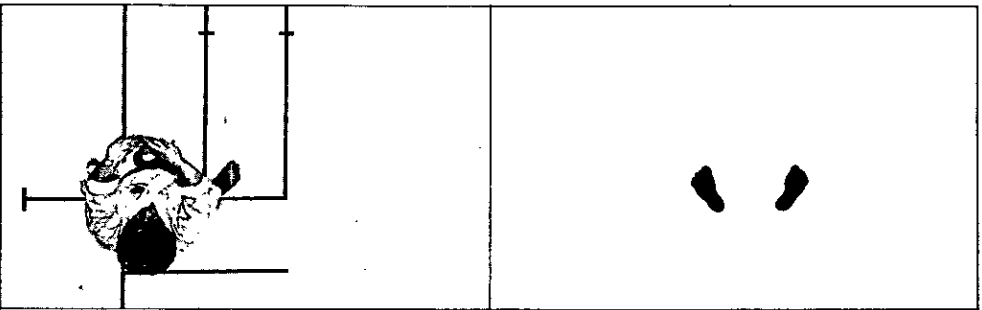


Shizen-tai.

1 Ryō shō kasaneta mama hitai naname ue ni



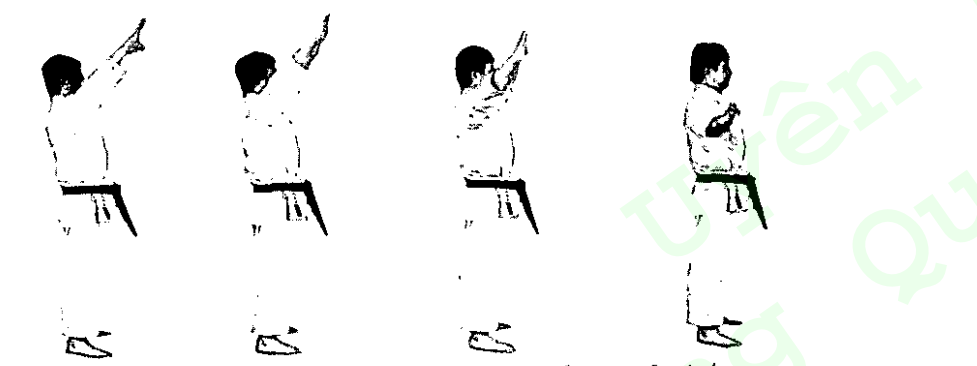
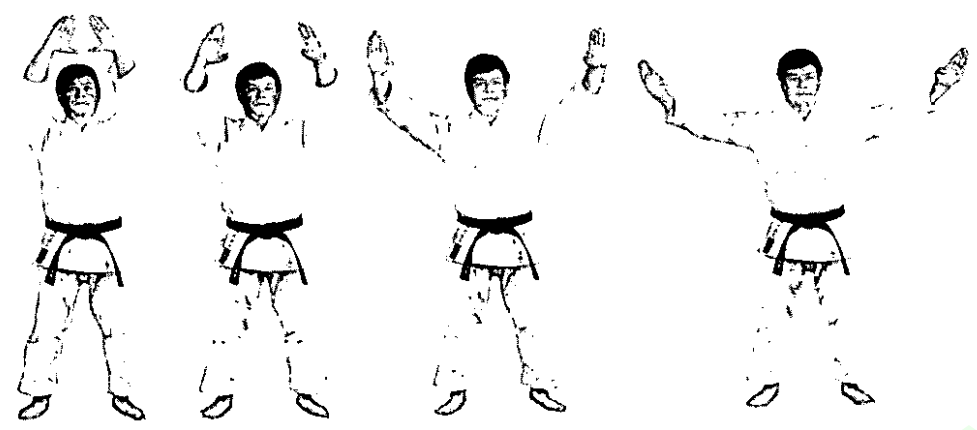
Hands together diagonally above the forehead Both palms outward. Look through the fingers at the sky.



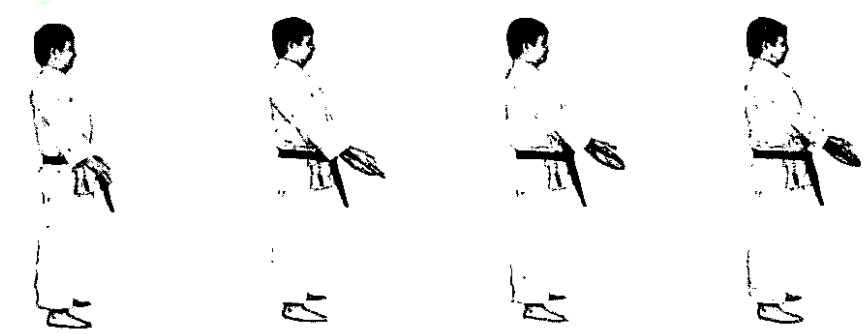
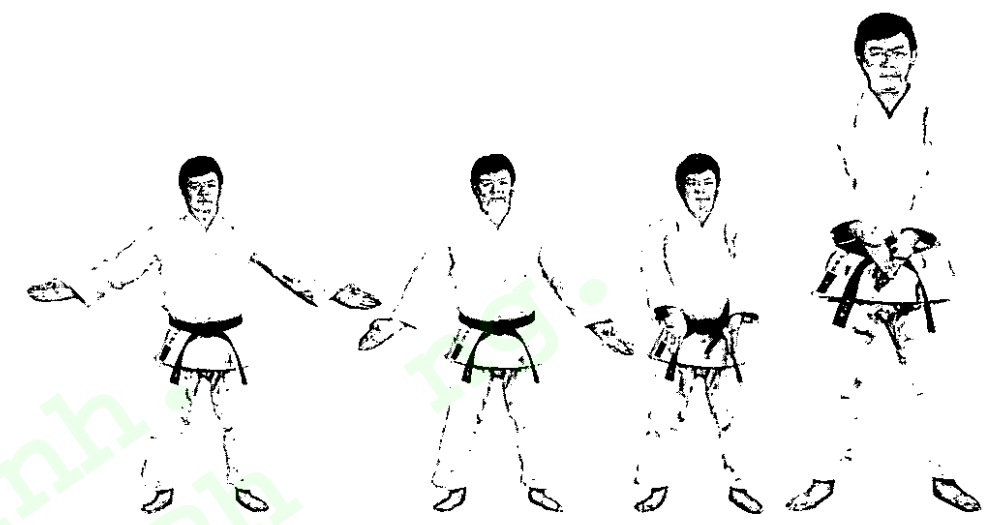
1. Hachinoji-dachi



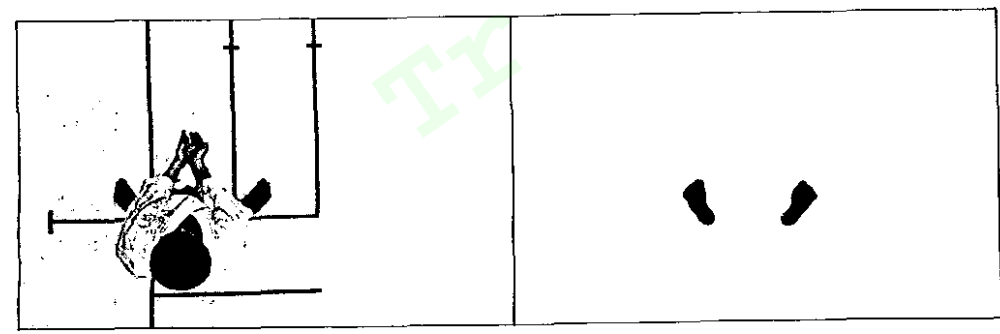
2 Ittan ryō shō sayū ni hiraki  
Ryō shō kafukubu mae e



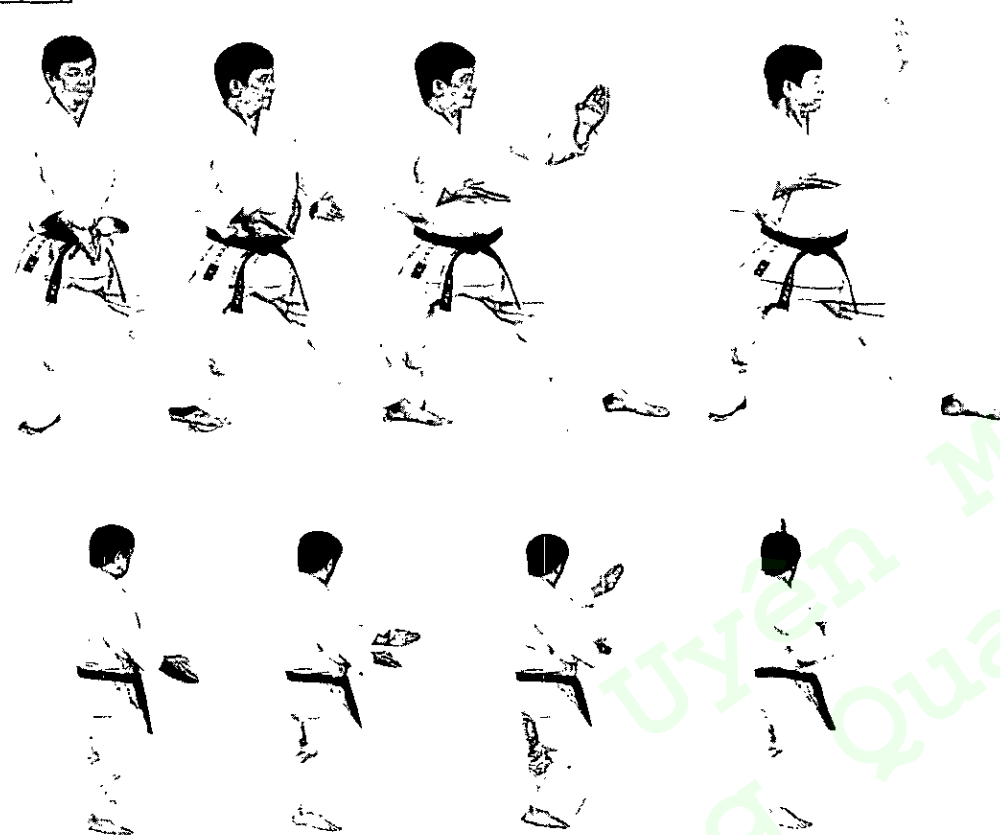
Open hands to the sides/Both hands in front of abdomen  
Forcefully for an instant, then naturally and quietly, lower



hands. Straighten elbows lightly and quietly. Bring palms diagonally outward, right in front of left.

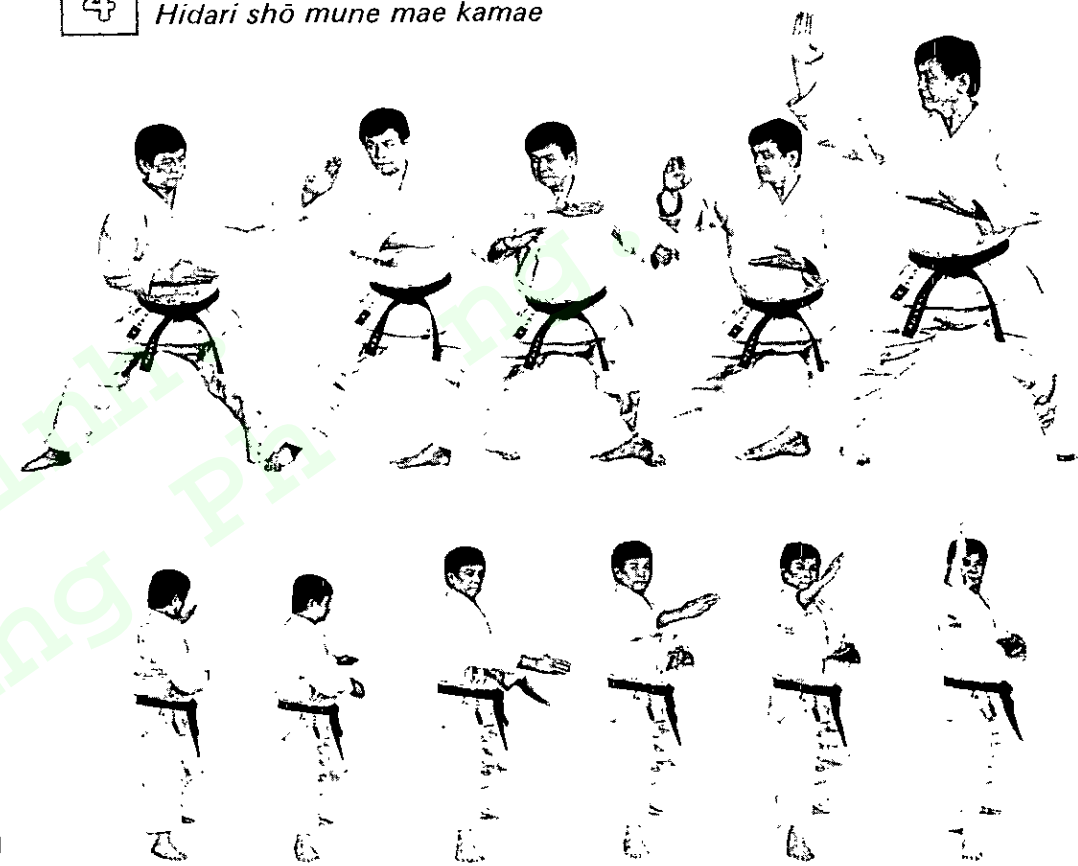


3 *Hidari haiwan hidari sokumen jōdan uke*  
*Migi shō mune mae kamae*

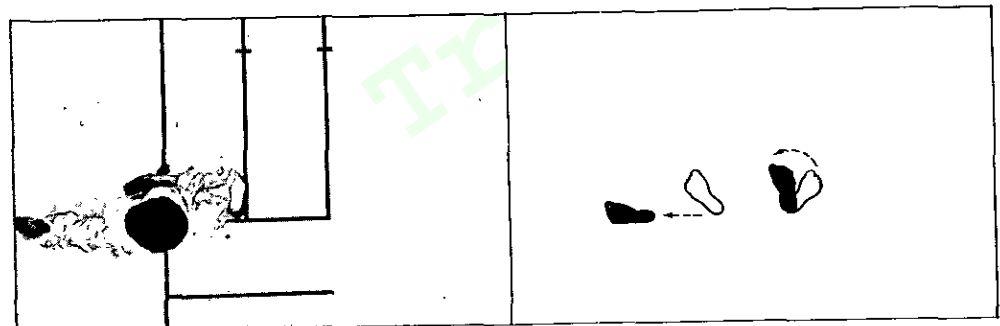


Upper level block to left side with upper side of forearm/Right palm in front of chest kamae Left palm frontward.

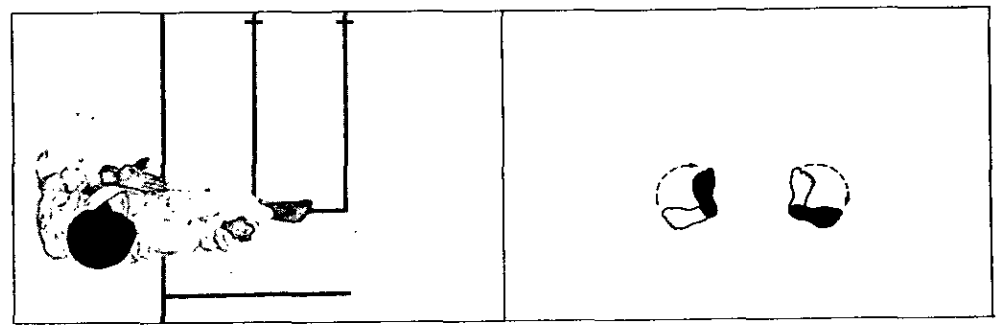
4 *Migi haiwan migi sokumen jōdan uke*  
*Hidari shō mune mae kamae*



Upper level block to right side with upper side of right forearm/Left palm in front of chest kamae Movements 3, 4 very rapid.



3. *Migai kōkutsu-dachi*

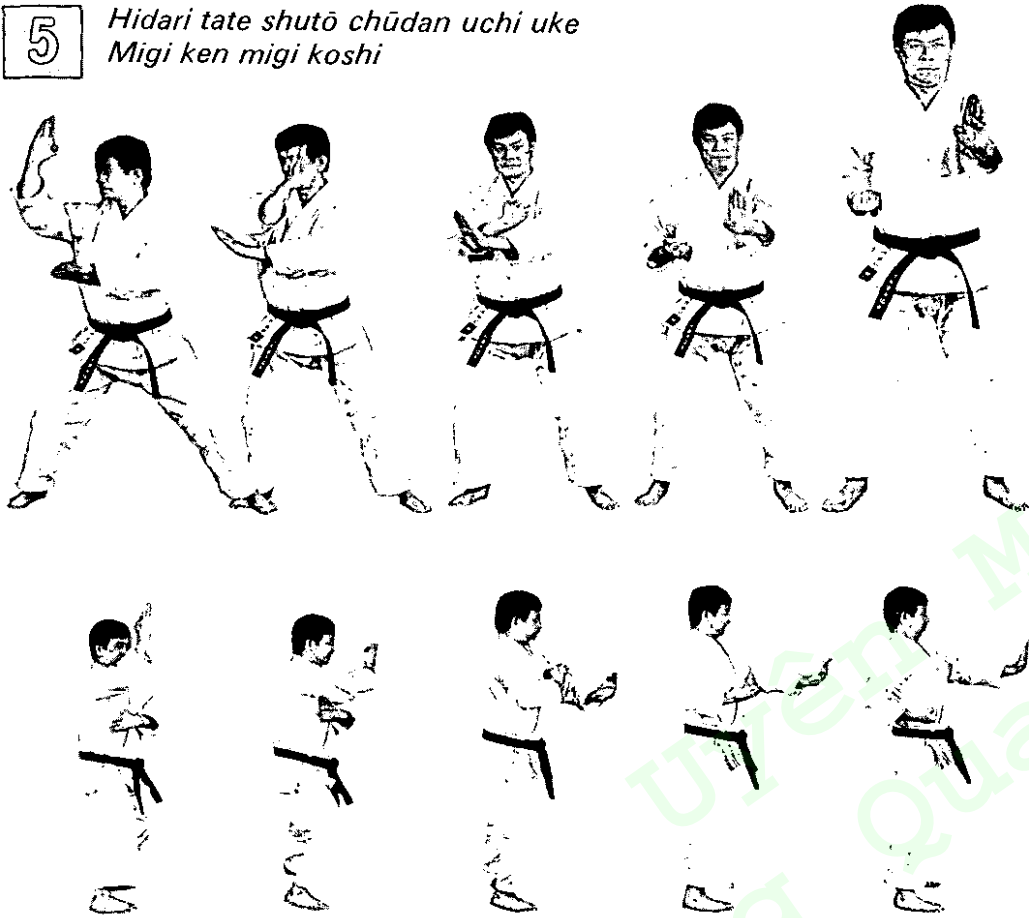


4. *Hidari kōkutsu-dachi*



5

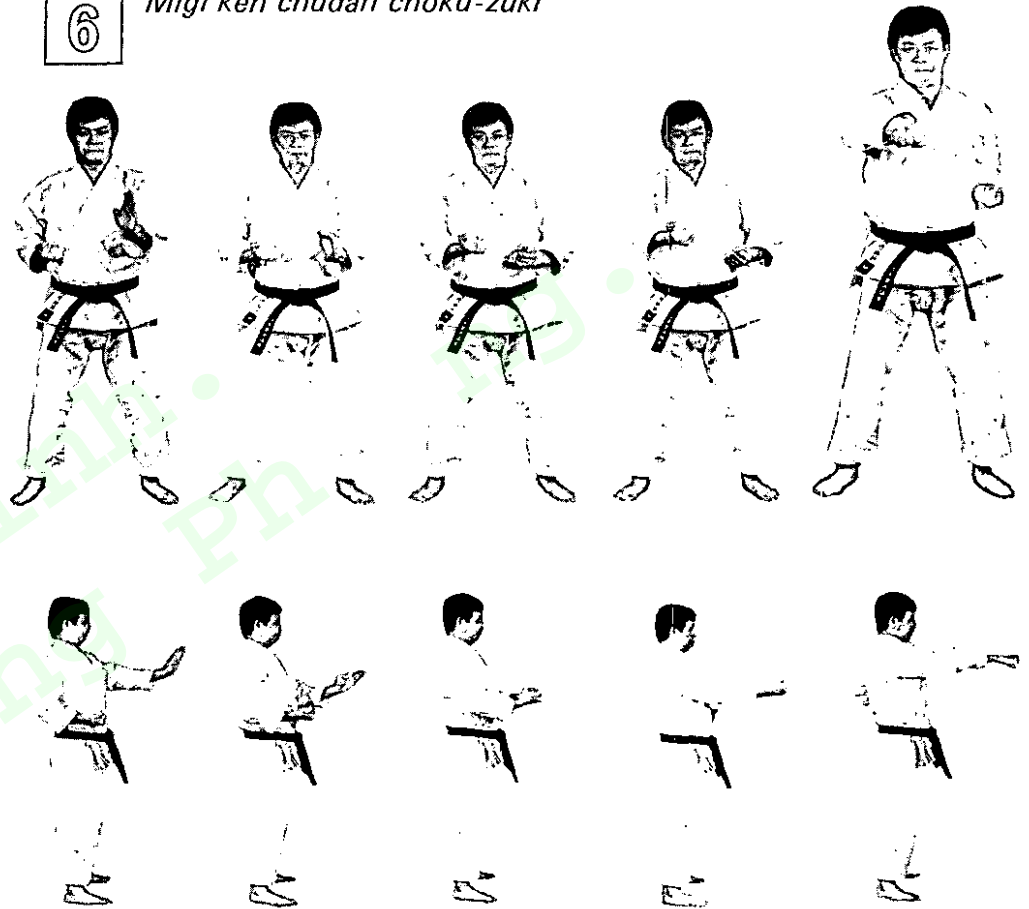
*Hidari tate shutō chūdan uchi uke  
Migi ken migi koshi*



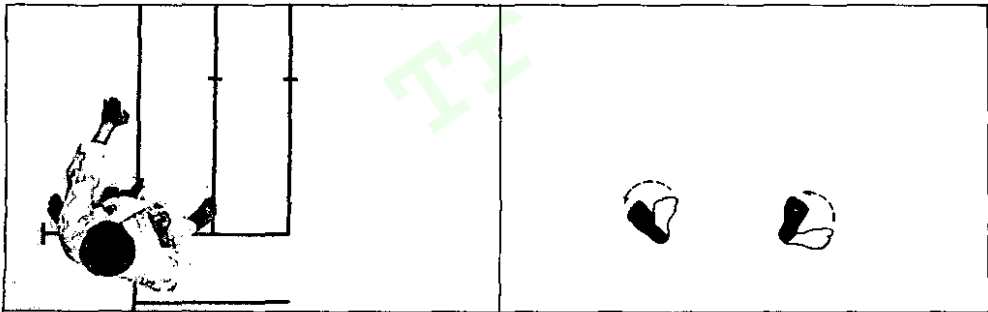
*Middle level block, inside outward, with left vertical sword hand/Right fist at right side Feet in place, straighten knees.*

6

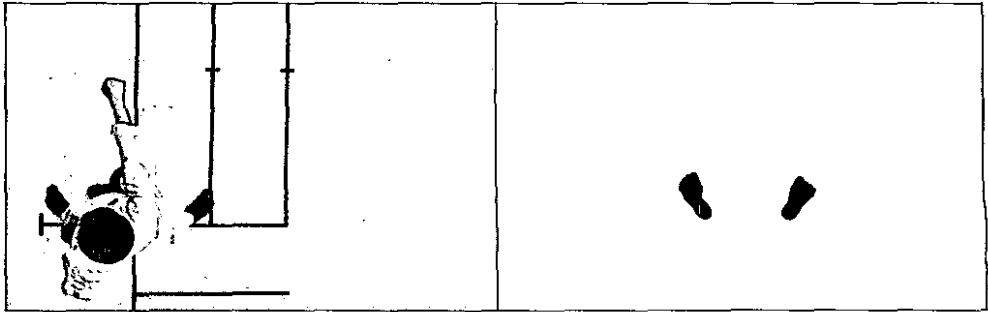
*Migi ken chūdan choku-zuki*



*Middle level straight punch with right fist*

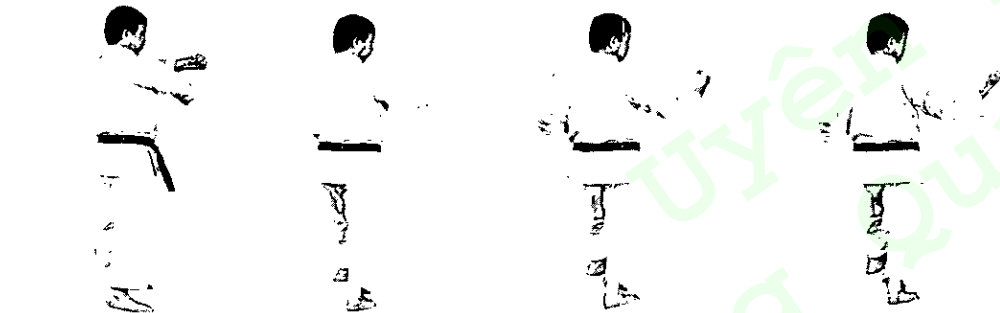
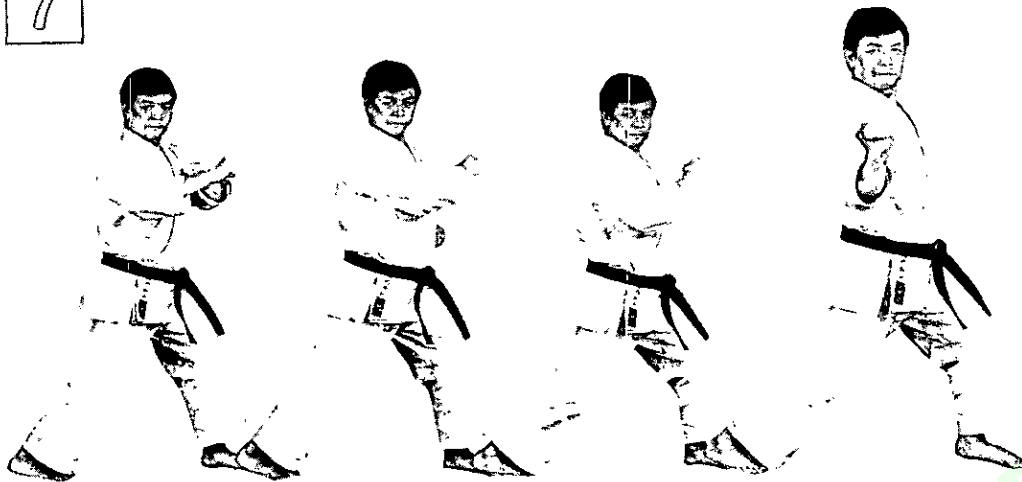


5. Hachinoji-dachi



6.

7 *Migi chūdan uchi uke*

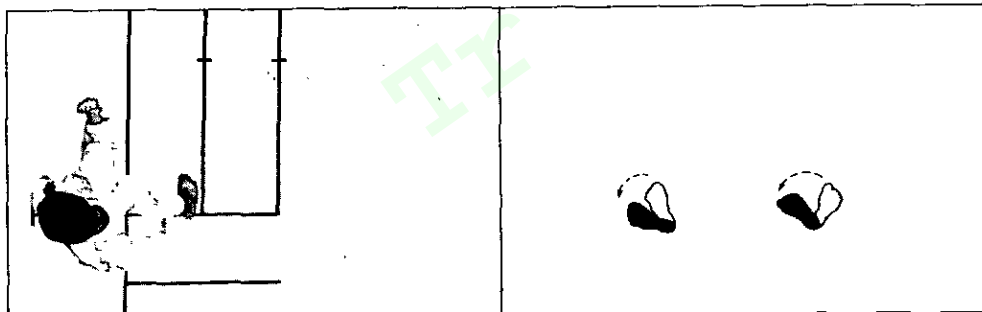


*Right middle level block, inside outward* Describe a circle with elbow as the center. No power in right elbow.

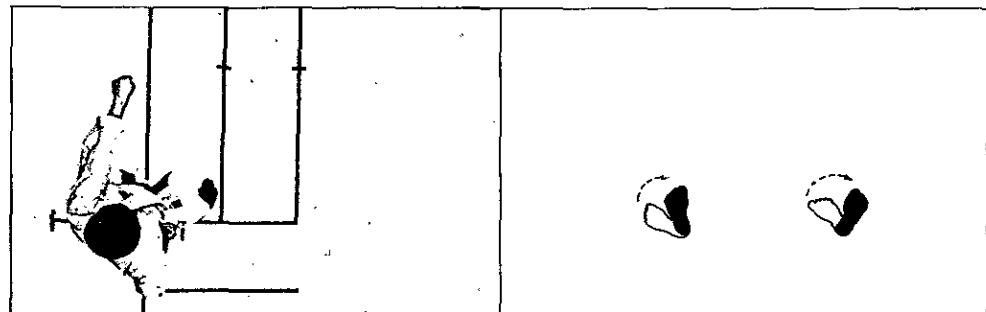
8 *Hidari chūdan choku-zuki*



*Left middle level straight punch* Rotate hips to the right.



7. *Hidari hiza kussu*

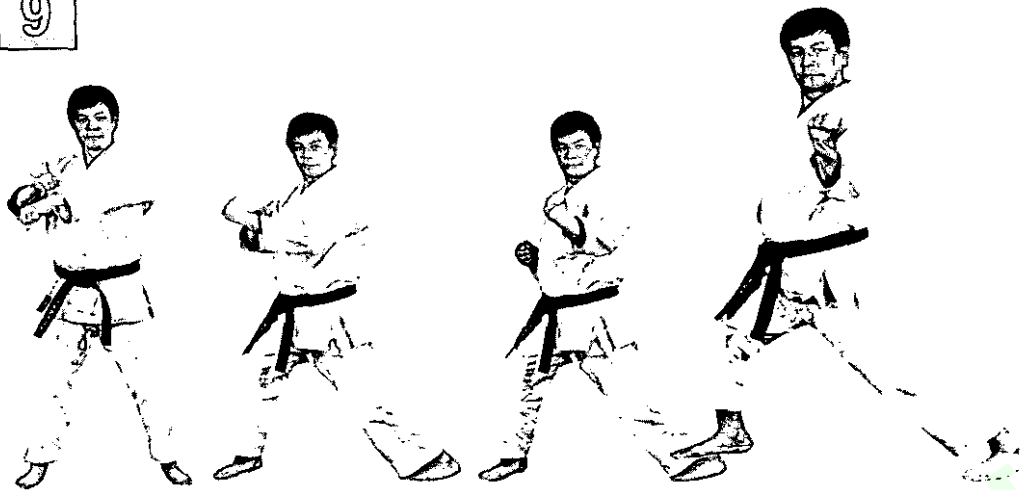


8. *Hachinoji-dachi*



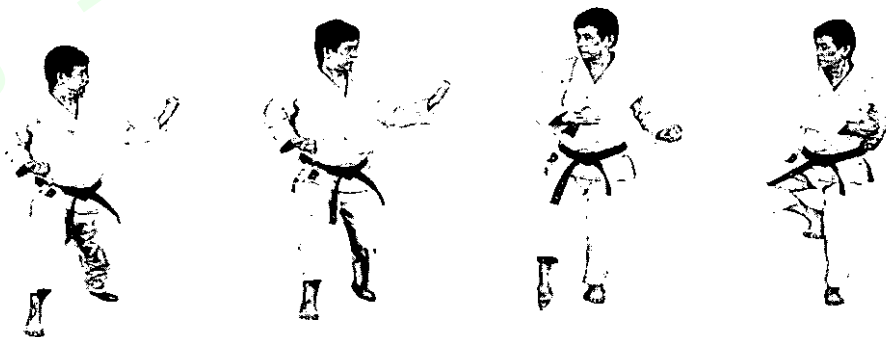
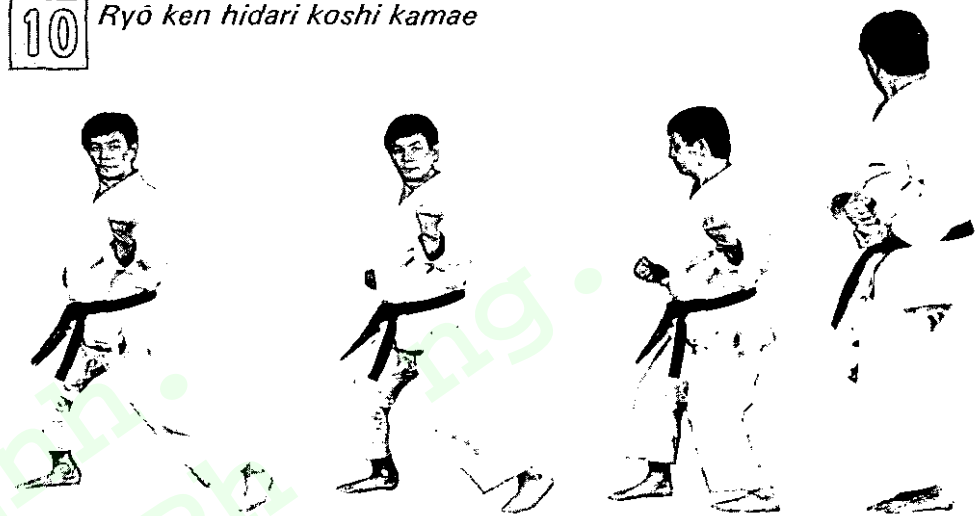


9 *Hidari chūdan uchi uke*

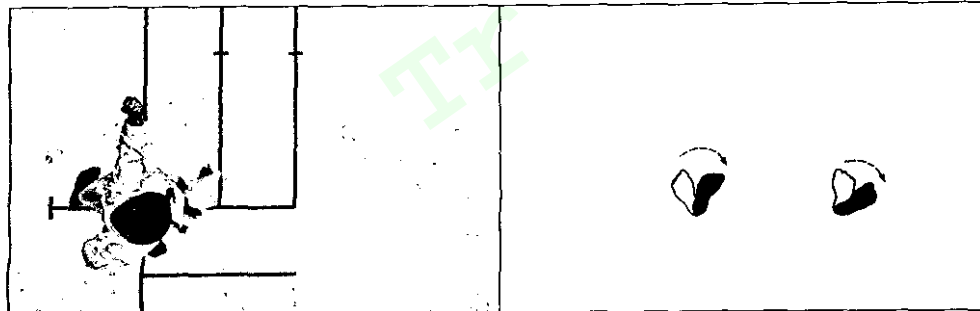


*Left middle level block, inside outward*

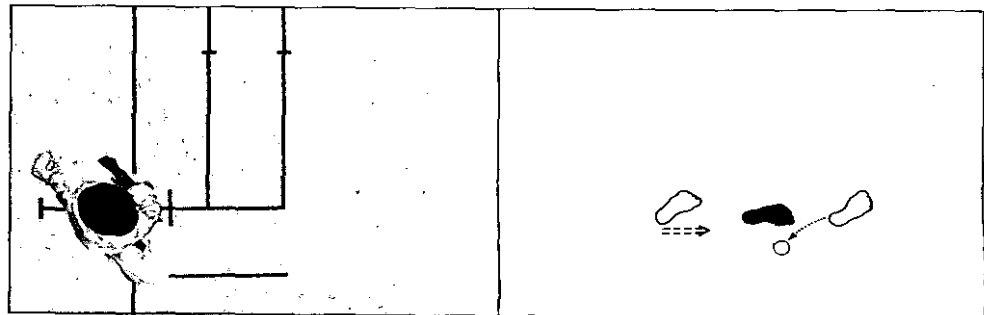
10 *Ryō ken hidari koshi kamae*



*Both fists left side kamae Right fist (back frontward) on left fist (back downward).*



9. *Migi hiza kussu*

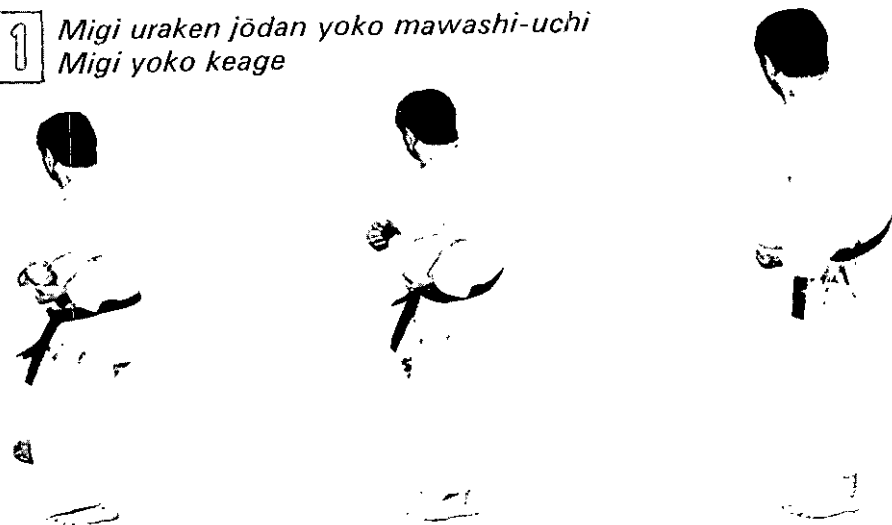


10. *Hidari ashi-dachi*



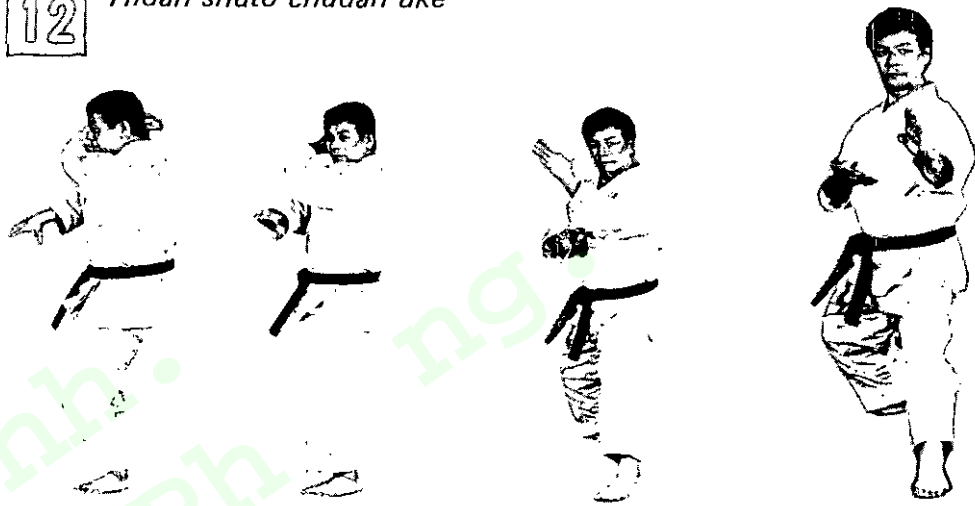


**11** *Migi uraken jōdan yoko mawashi-uchi*  
*Migi yoko keage*

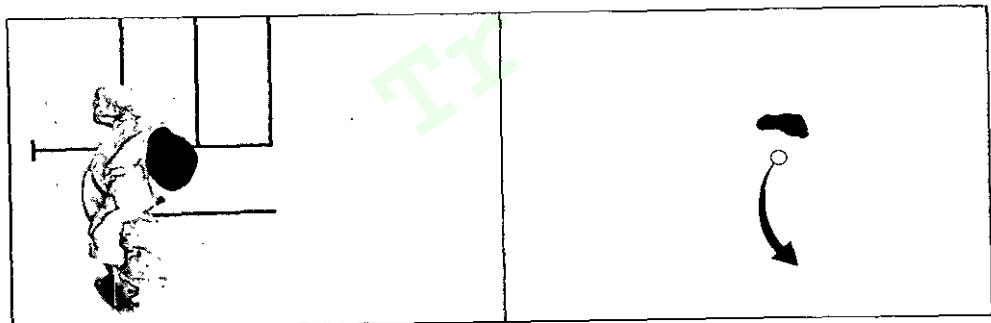


*Upper level horizontal strike with right back-fist/Right side snap kick*

**12** *Hidari shutō chūdan uke*

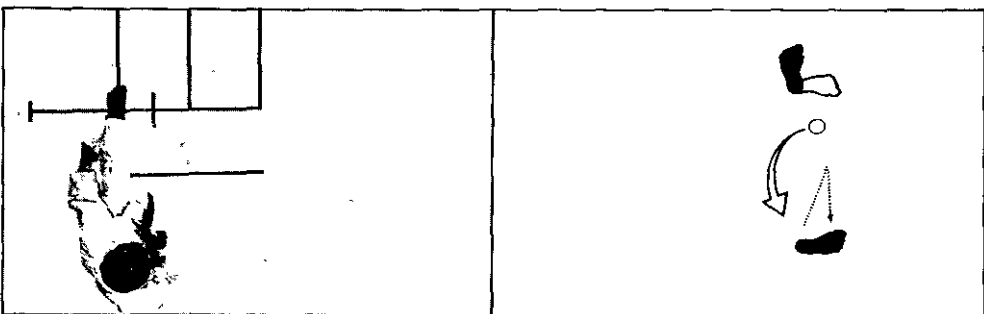


*Left sword hand middle level block* Lower kicking foot, turn to the rear.



11.

80

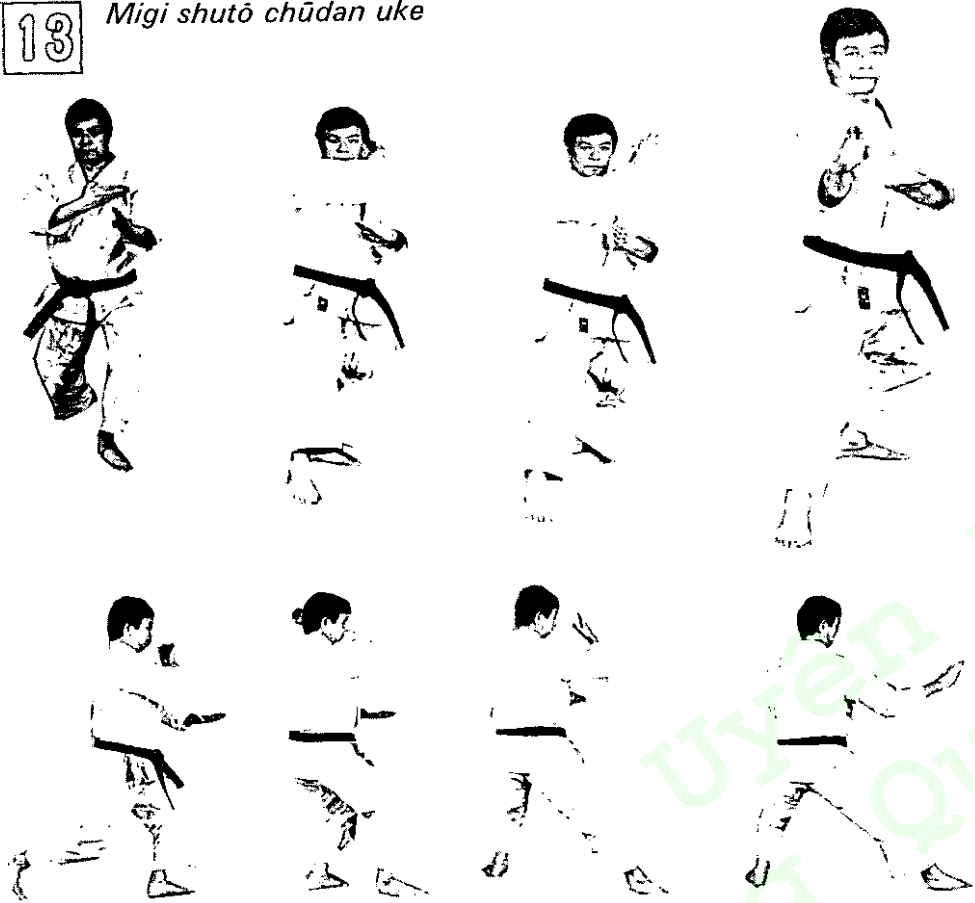


12. *Migi kōkutsu-dachi*

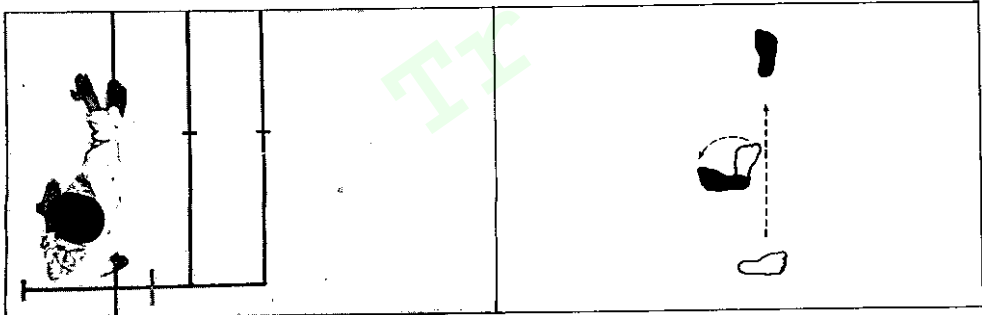
81

13

Migi shutō chūdan uke



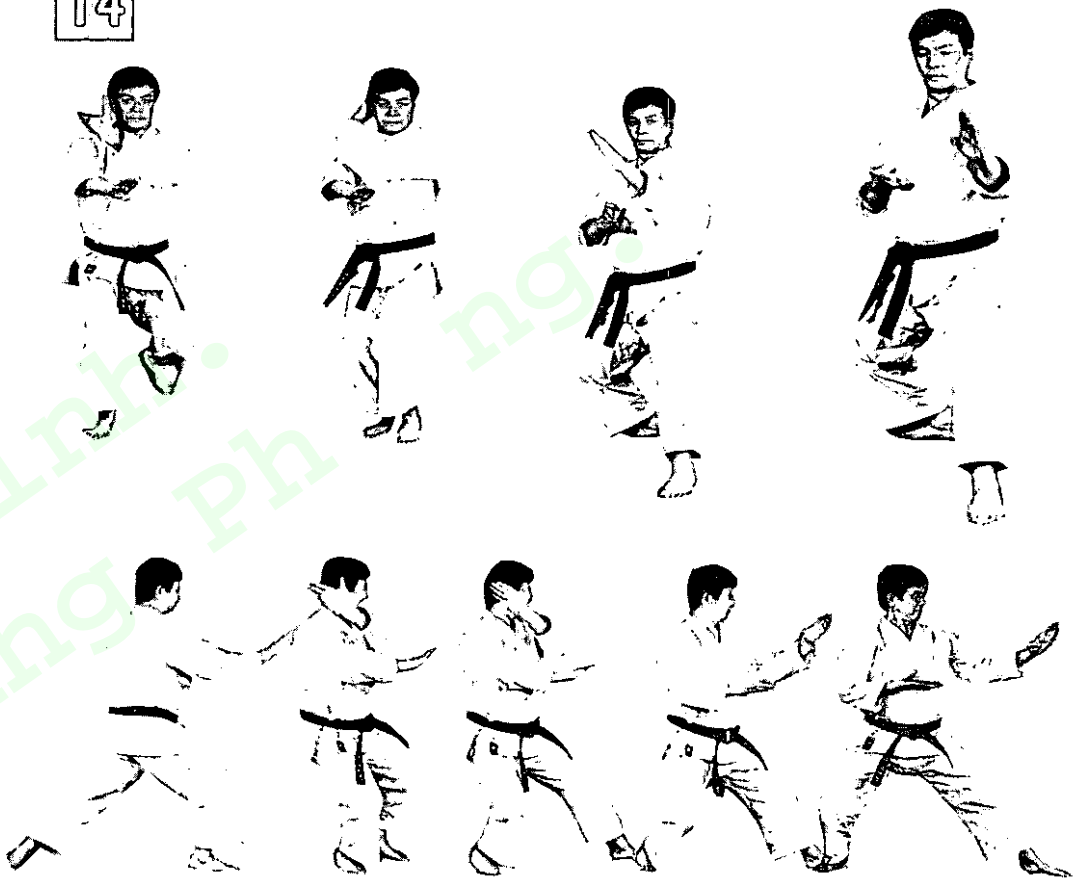
Right sword hand middle level block Advance one step forward.



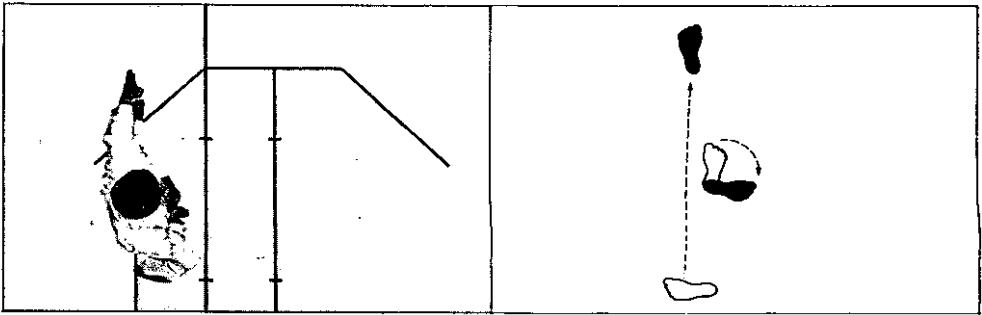
13. Hidari kōkutsu-dachi

14

Hidari shutō chūdan uke



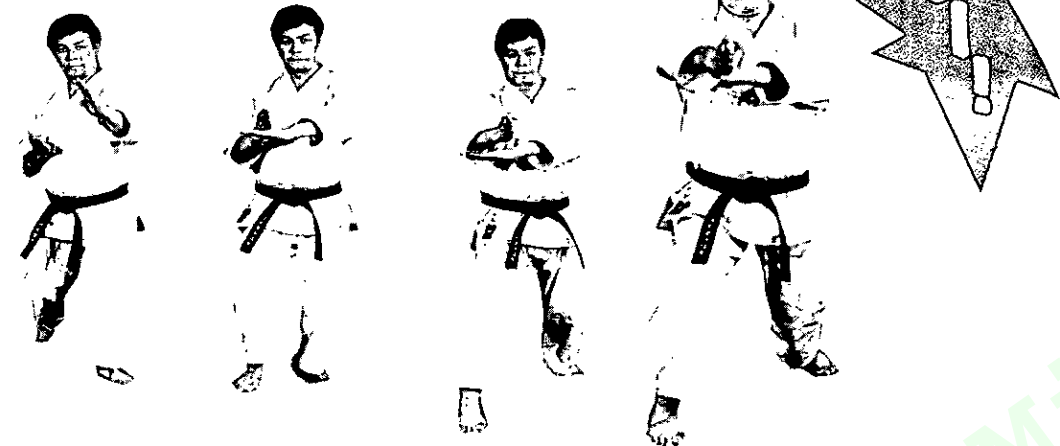
Left sword hand middle level block Advance one step forward.



14. Migi kōkutsu-dachi



15 Migi nukite chūdan-zuki  
Hidari shō osae-uke



Right spear hand middle level punch/Pressing block with left palm Advance one step forward.

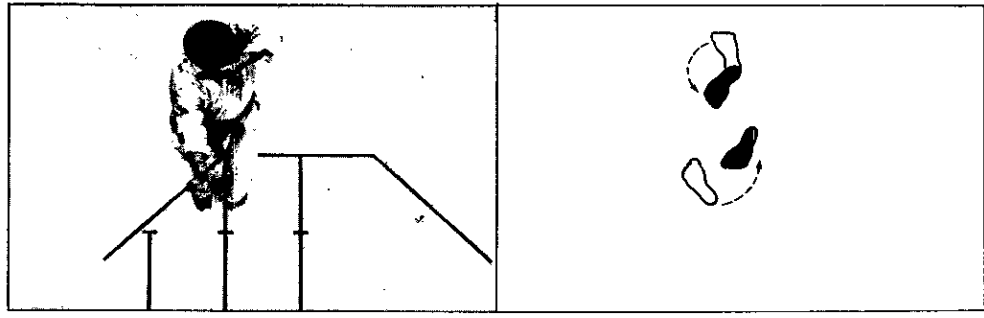


15. Migi zenkutsu-dachi

16 Migi shutō jōdan yoko mawashi-uchi  
Hidari shō hitai mae jōdan uke/Gyaku hanmi



Upper level horizontal strike with right sword hand/Upper level block, left palm in front of forehead/Reverse half-front-facing position

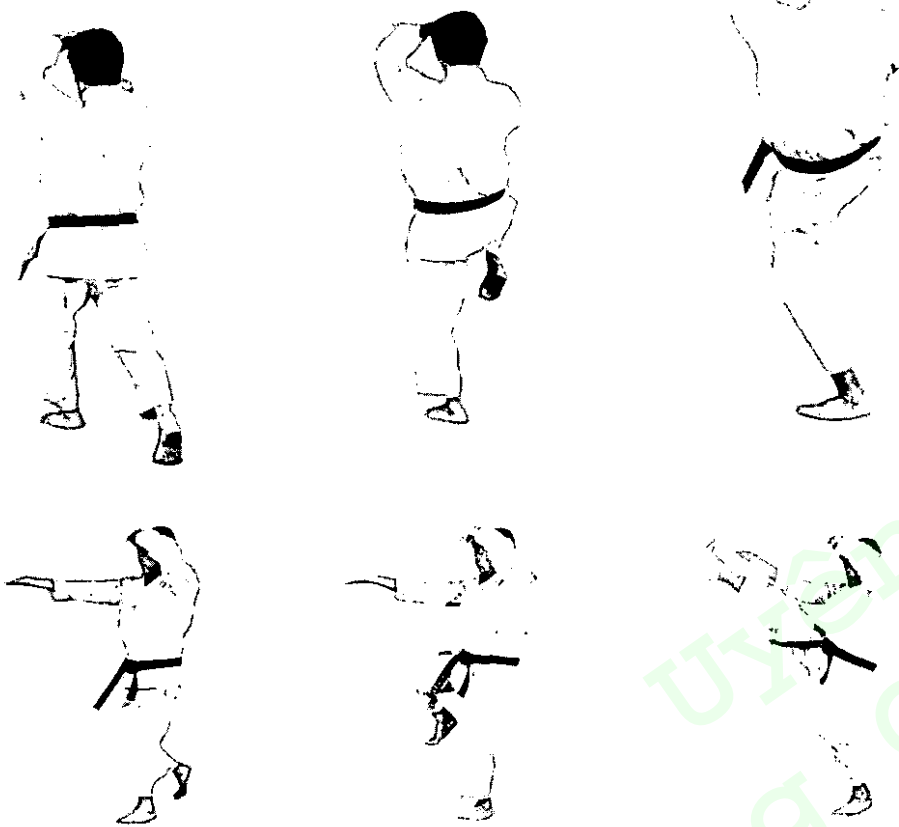


16. Hidari mae hiza yaya kussu



17

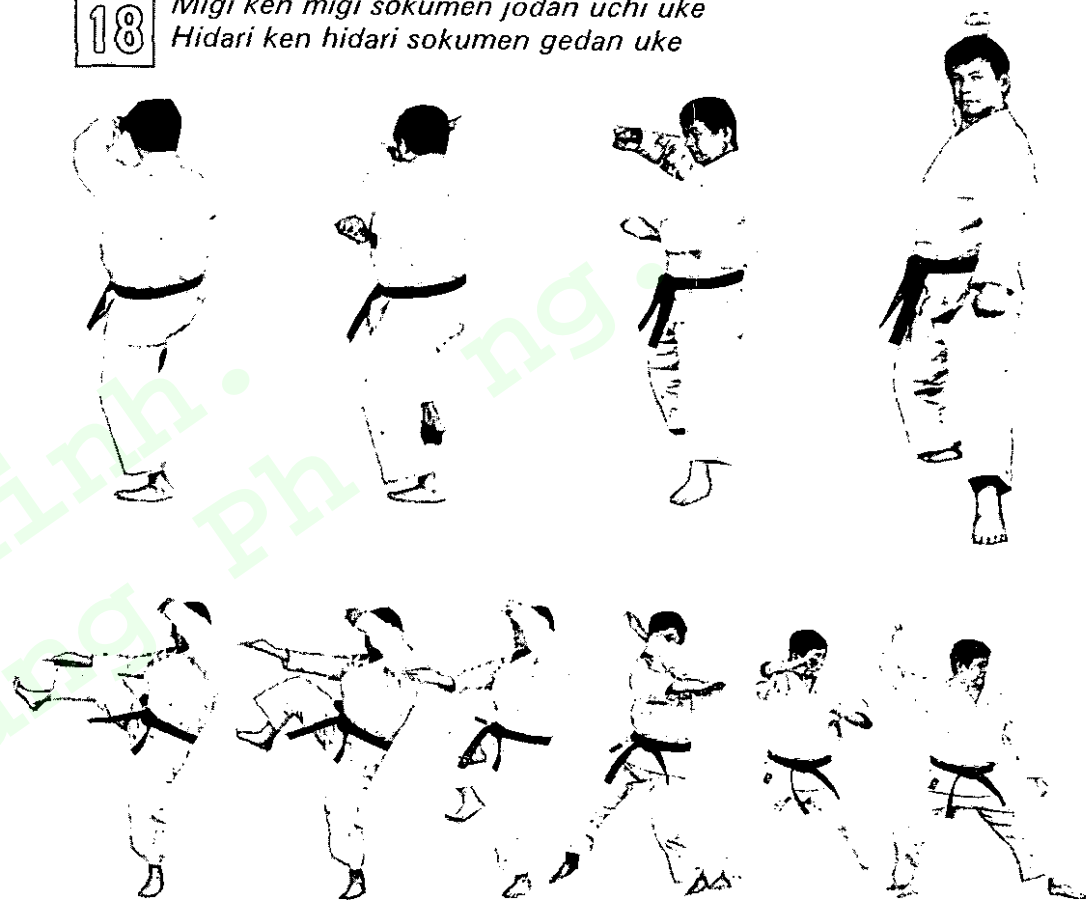
*Jōtai sono mama  
Migi mae keage*



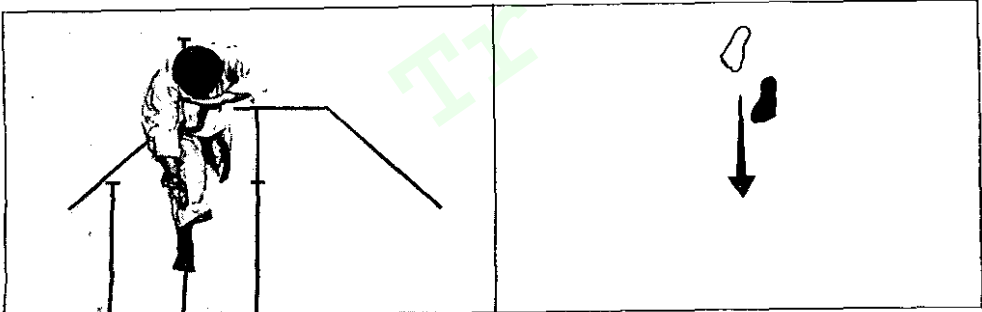
*Upper body as is/Right front snap kick*

18

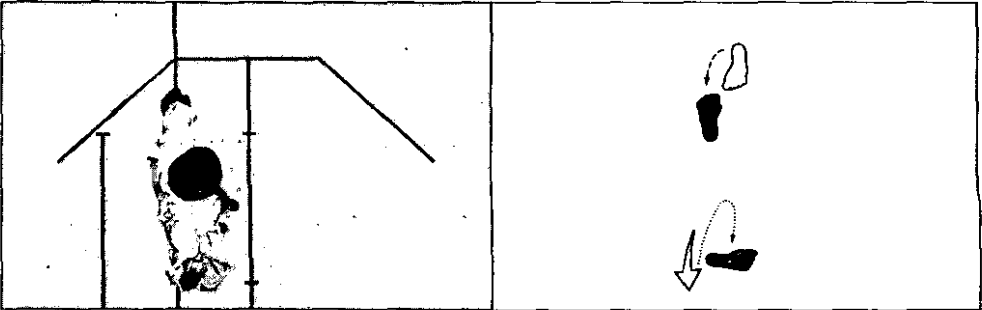
*Migi ken migi sokumen jōdan uchi uke  
Hidari ken hidari sokumen gedan uke*



*Upper level block, inside outward, to right side with right fist/  
Downward block to left side with left fist*



17. Hidari ashi-dachi

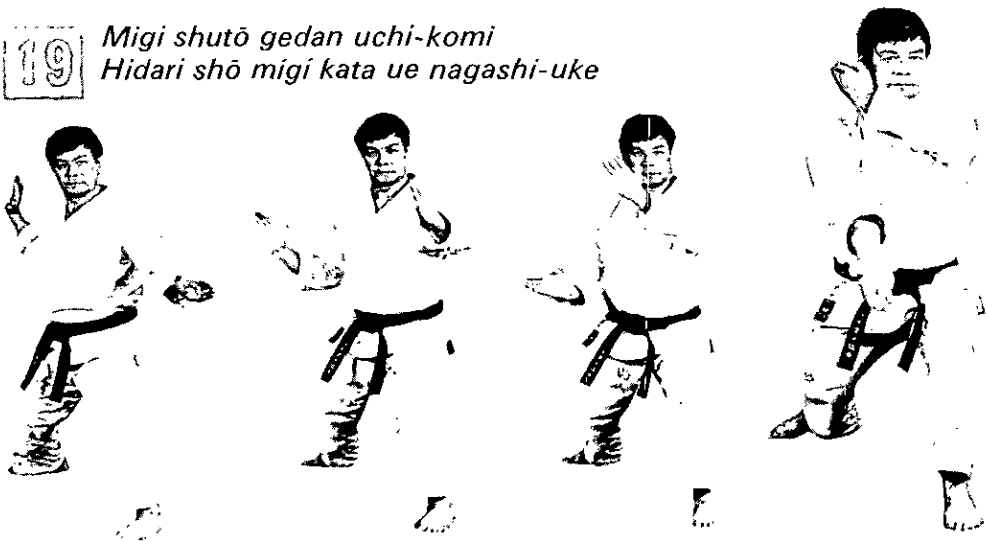


18. Migi kōkutsu-dachi



19

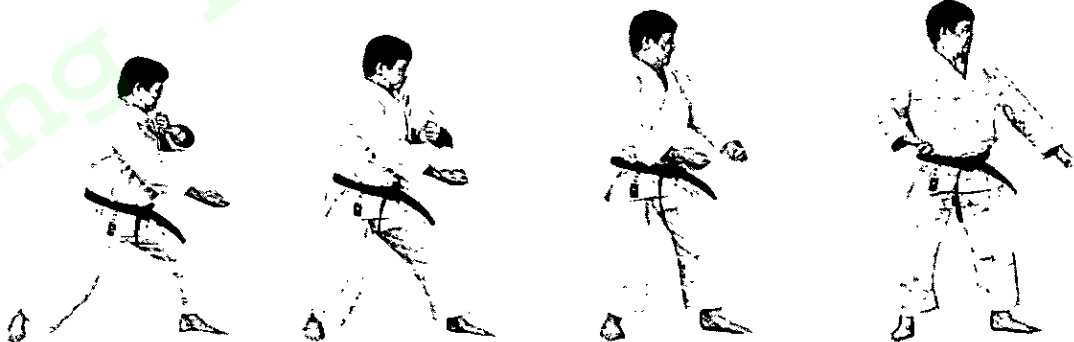
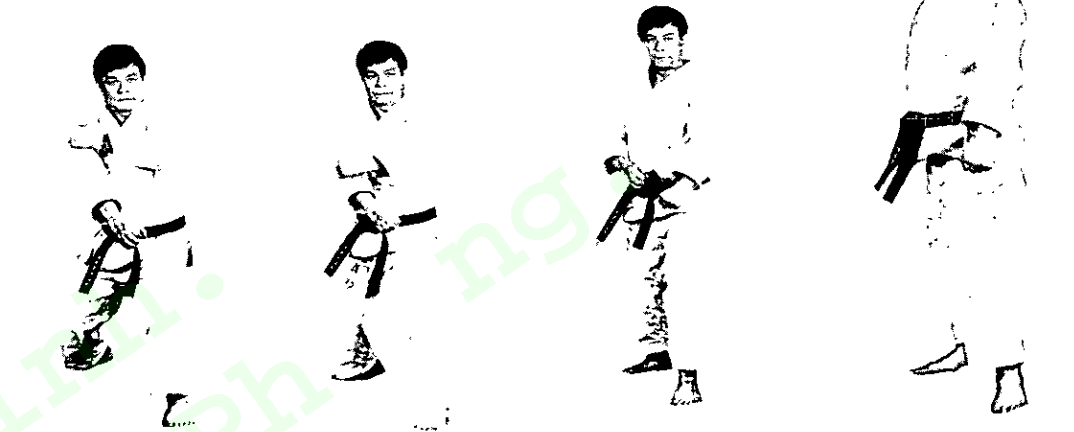
Migi shutō gedan uchi-komi  
Hidari shō migi kata ue nagashi-uke



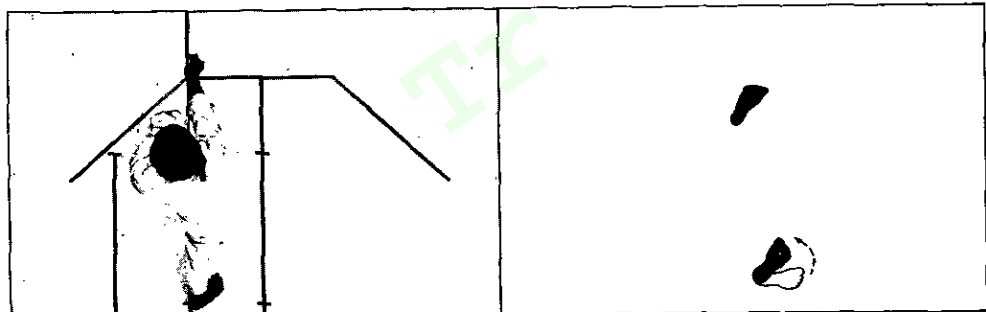
Lower level strike with right sword hand/Sweeping block, left palm to right shoulder Left palm diagonally upward.

20

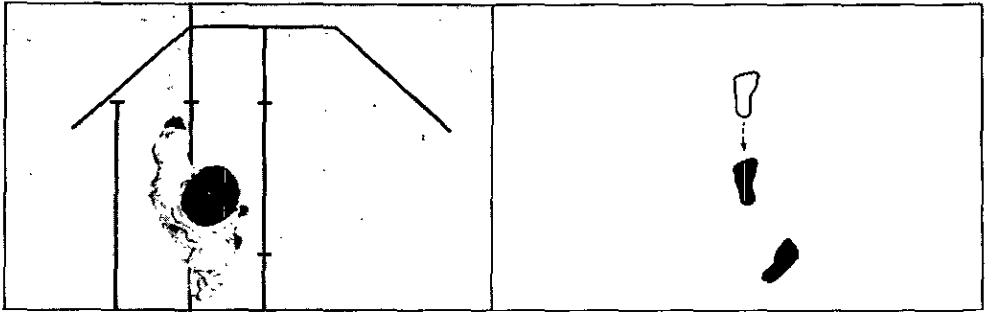
Hidari ken gedan ni nobasu  
Migi ken migi koshi



Left fist extended downward/Right fist at right side Execute slowly, as if wringing something out.



19. Hidari hiza kussu

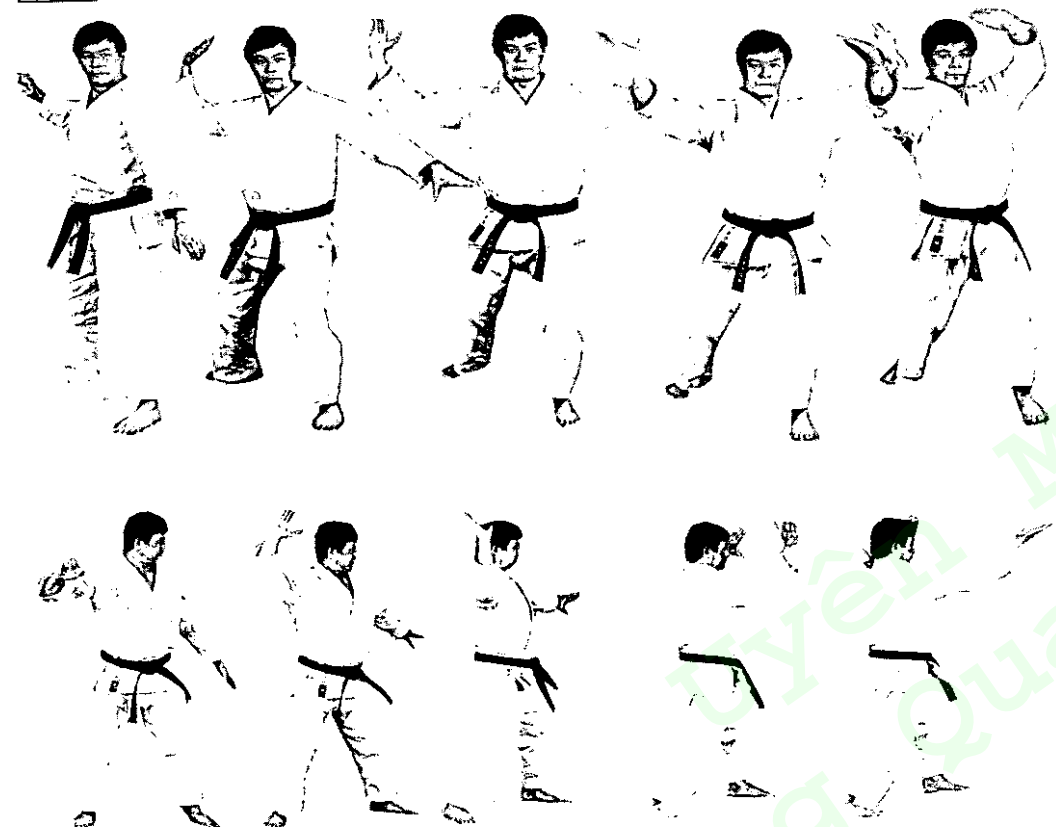


20. Hidari mae shizen-tai



21

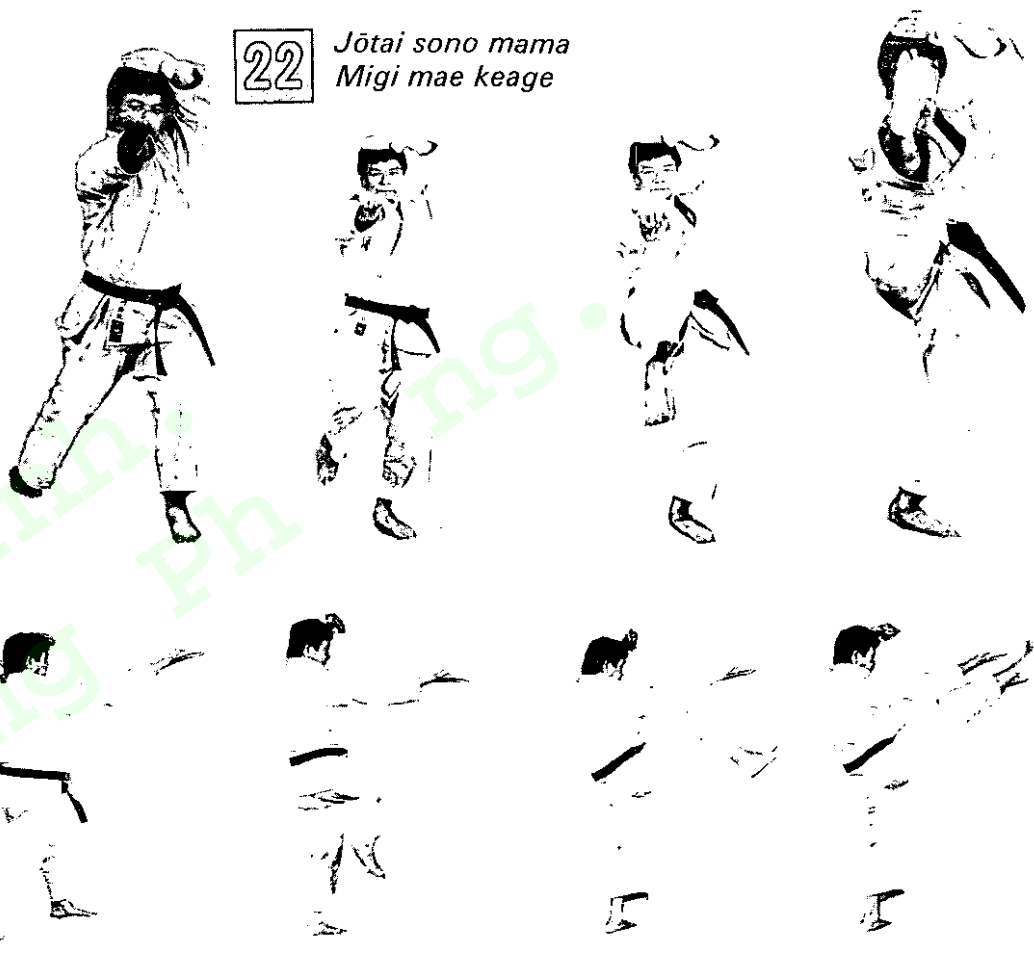
Migi shutō jōdan yoko mawashi-uchi  
Hidari shō hitai mae jōdan uke



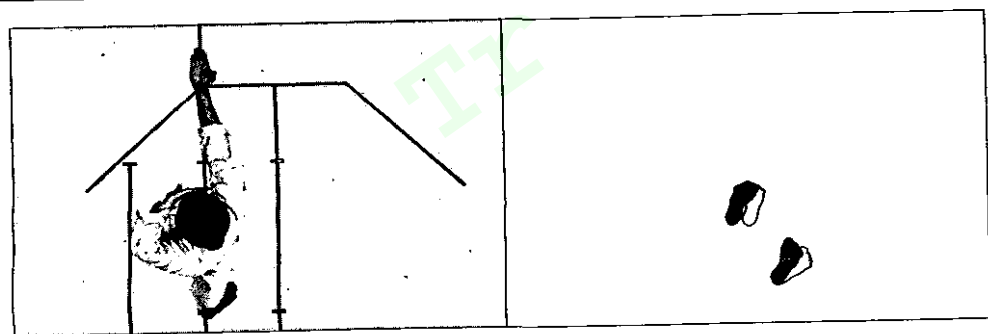
Upper level horizontal strike with right sword hand/Upper level block, left palm in front of forehead/Reverse half-front-facing position

22

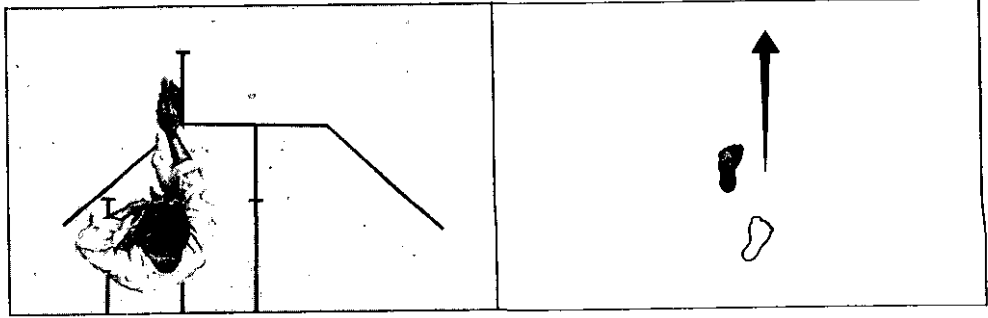
Jōtai sono mama  
Migi mae keage



Upper body as is/Right front snap kick



21. Hidari hiza kussu

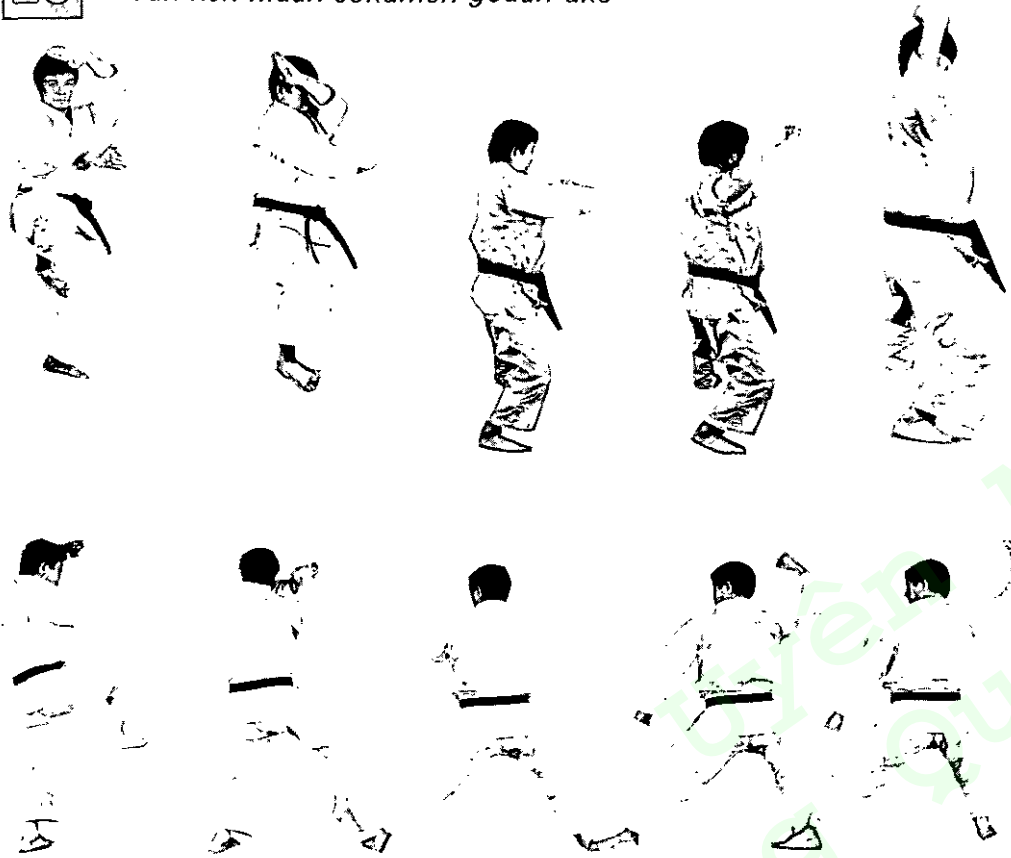


22. Hidari ashi-dachi



23

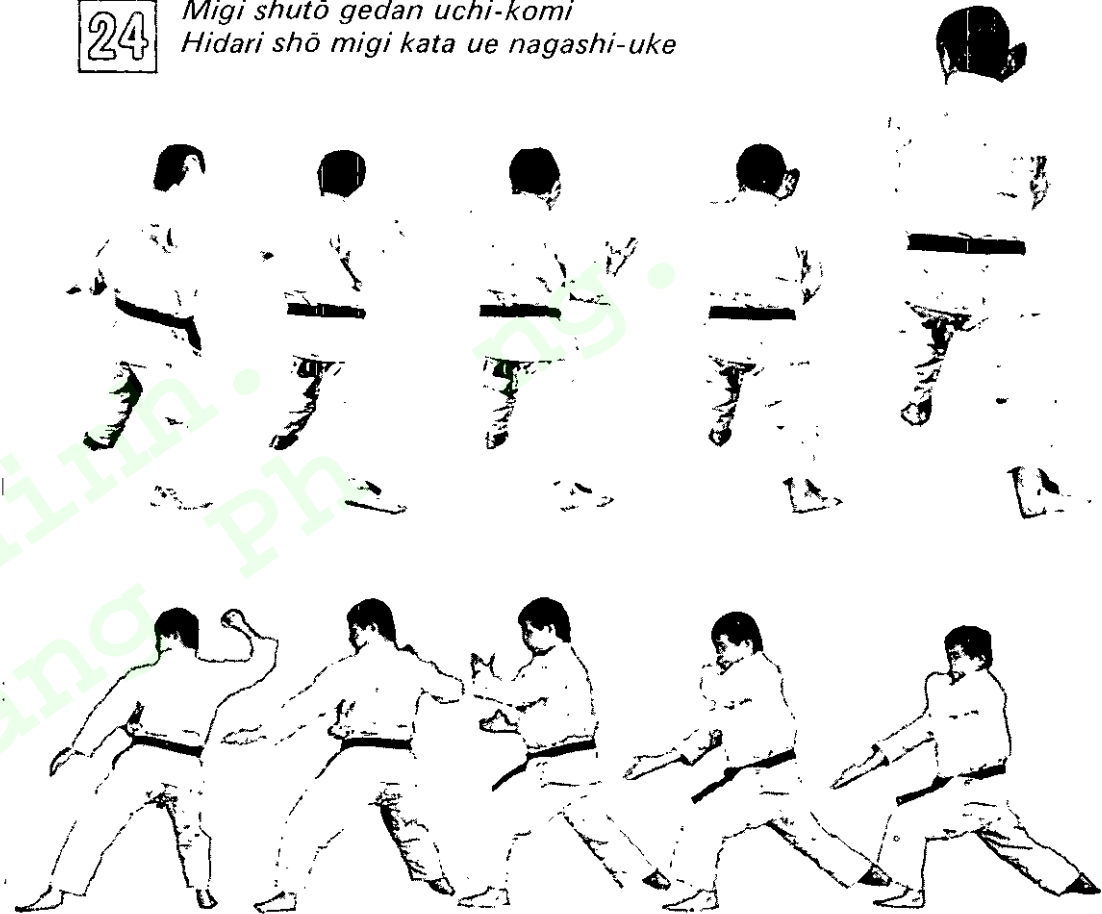
Migi ken migi sokumen jōdan uchi uke  
Hidari ken hidari sokumen gedan uke



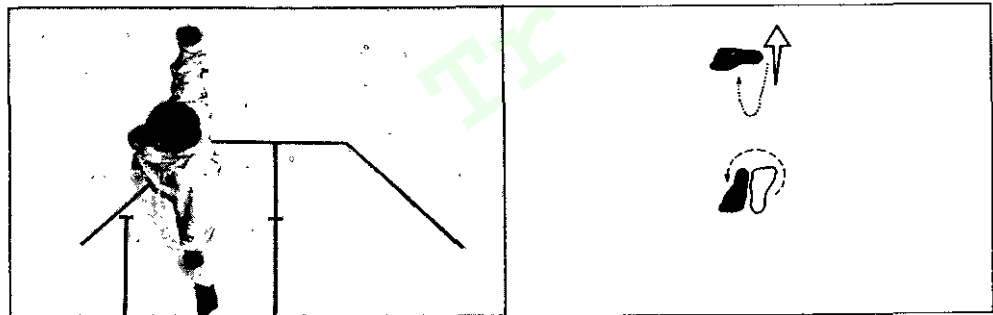
Upper level block, inside outward, to right side with right fist/  
Downward block to left side with left fist

24

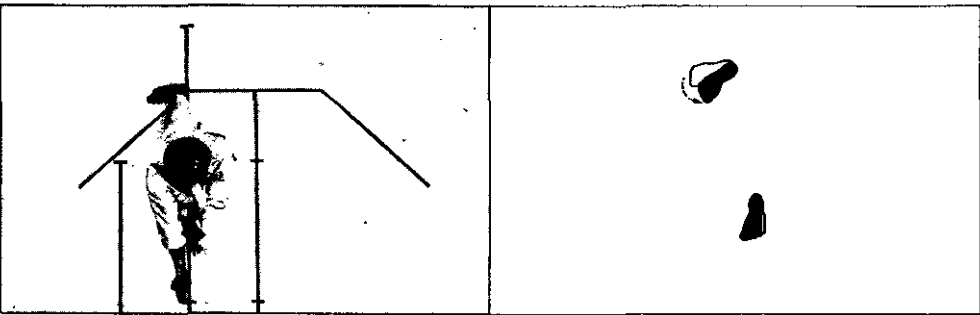
Migi shutō gedan uchi-komi  
Hidari shō migi kata ue nagashi-uke



Lower level strike with right sword hand/Sweeping block, left  
palm to right shoulder Feet in same position.



23. Migi kōkutsu-dachi



24. Hidari hiza kussu

25 *Hidari ken gedan ni nobasu  
Migi ken migi koshi*



*Left fist extended downward/Right fist at right side*

26 *Ryō ken migi koshi  
kamae/Hidari ken  
migi ken ue*



*Both fists right side kamae*

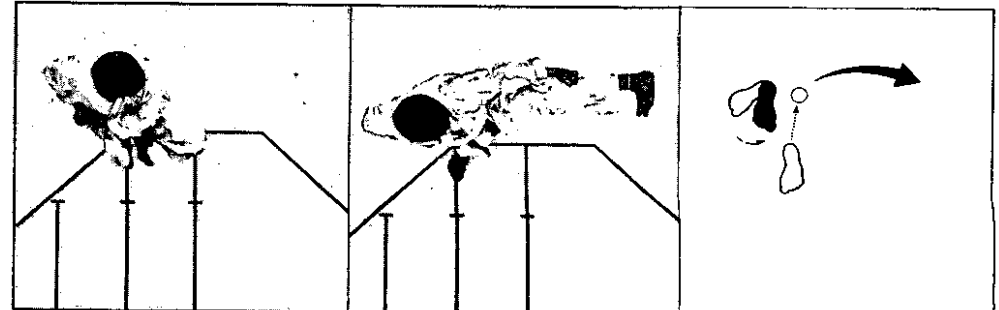
27 *Hidari uraken jōdan yoko mawashi-uchi  
Hidari yoko keage*



*Upper level horizontal strike with left back-fist/Left side snap kick*



25. *Hidari mae shizen-tai*



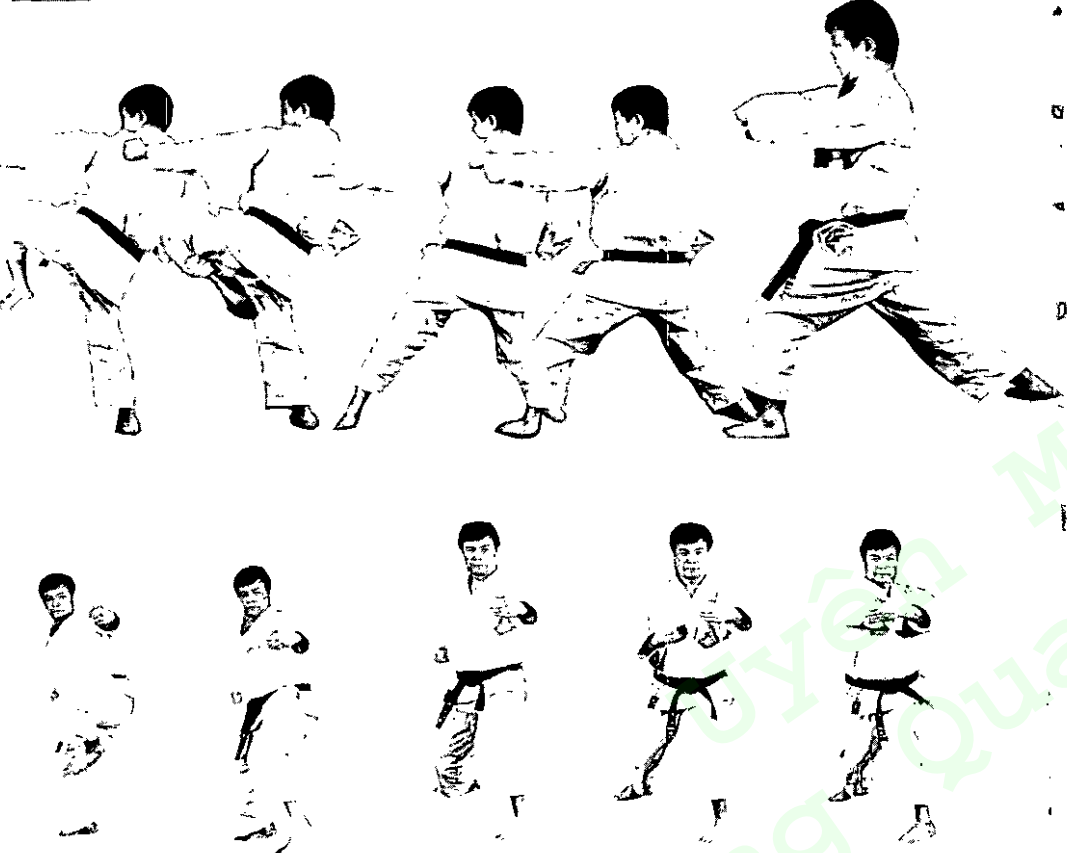
26. *Migi ashi-dachi*

27.

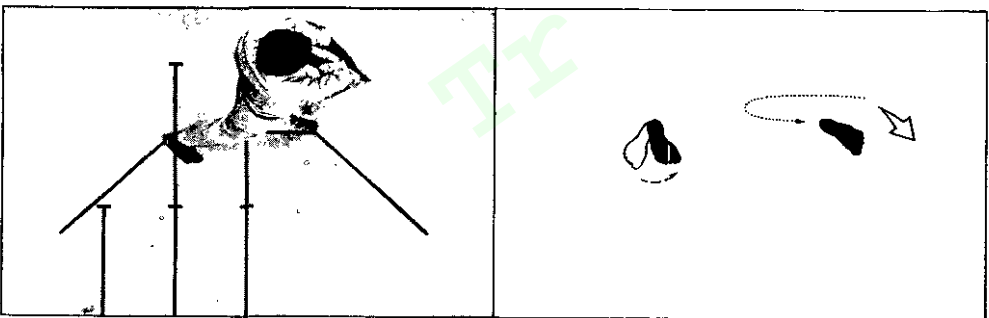




28 *Migi empi mae uchi*

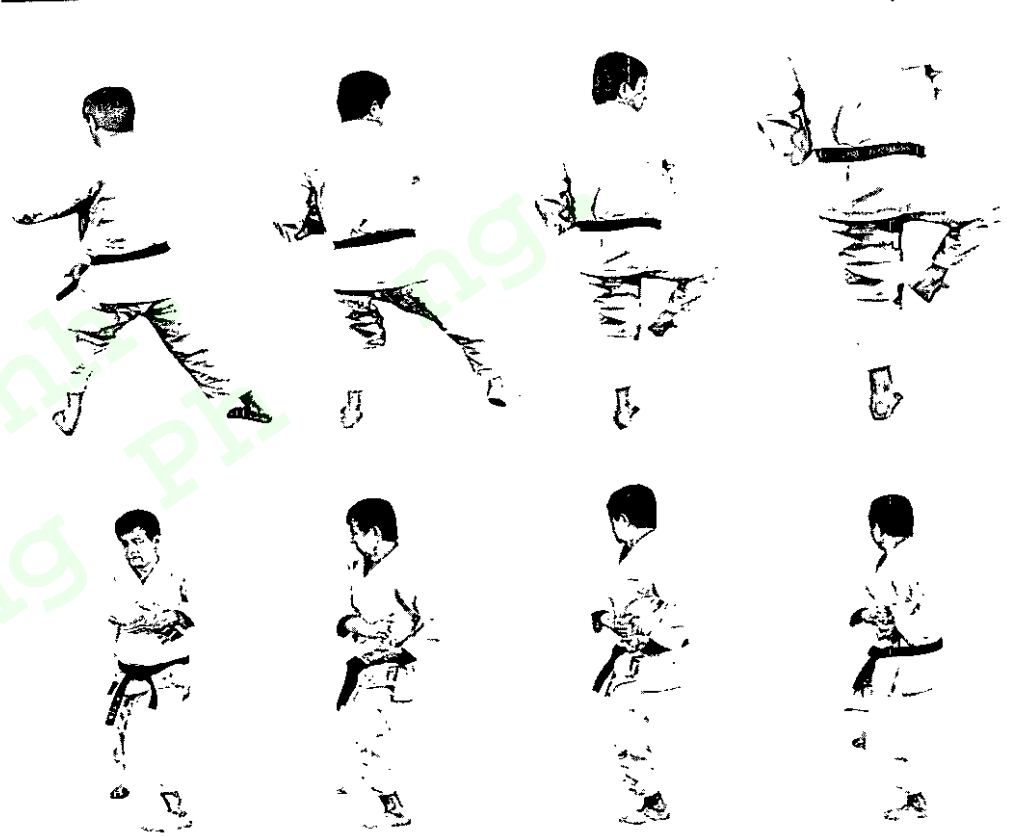


*Right elbow strike to the front Strike left palm.*

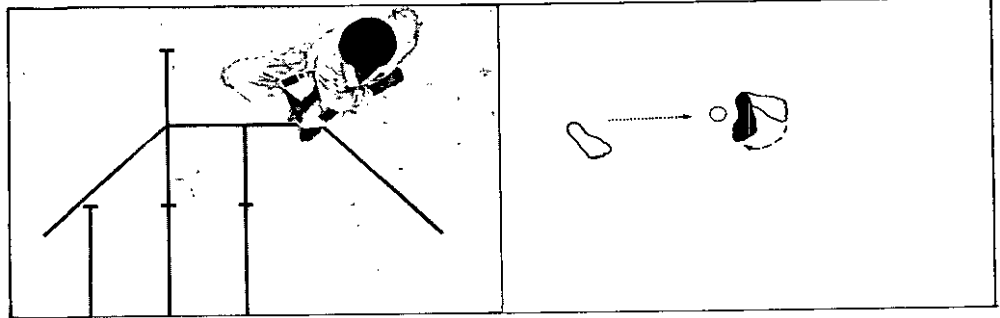


28. *Hidari zenkutsu-dachi*

29 *Ryō ken hidari koshi*



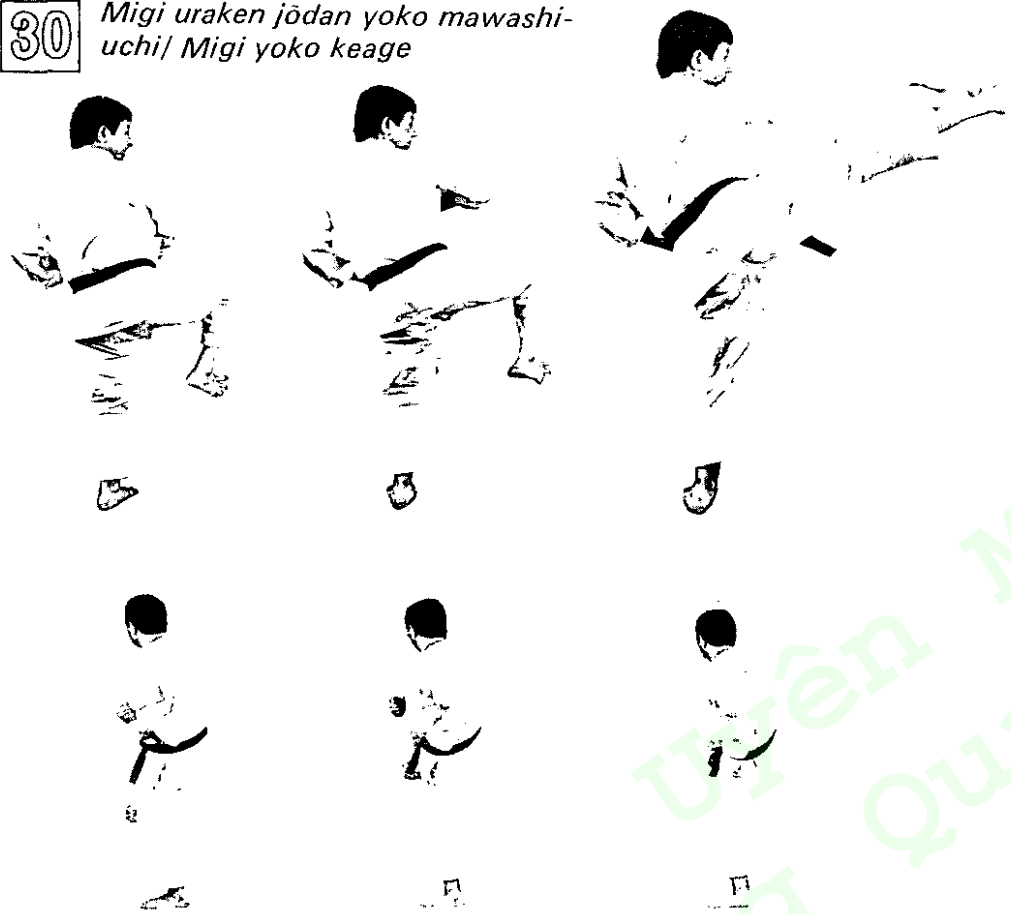
*Both fists at left side Rotate hips to the right, face right side.*



29. *Hidari ashi-dachi*

30

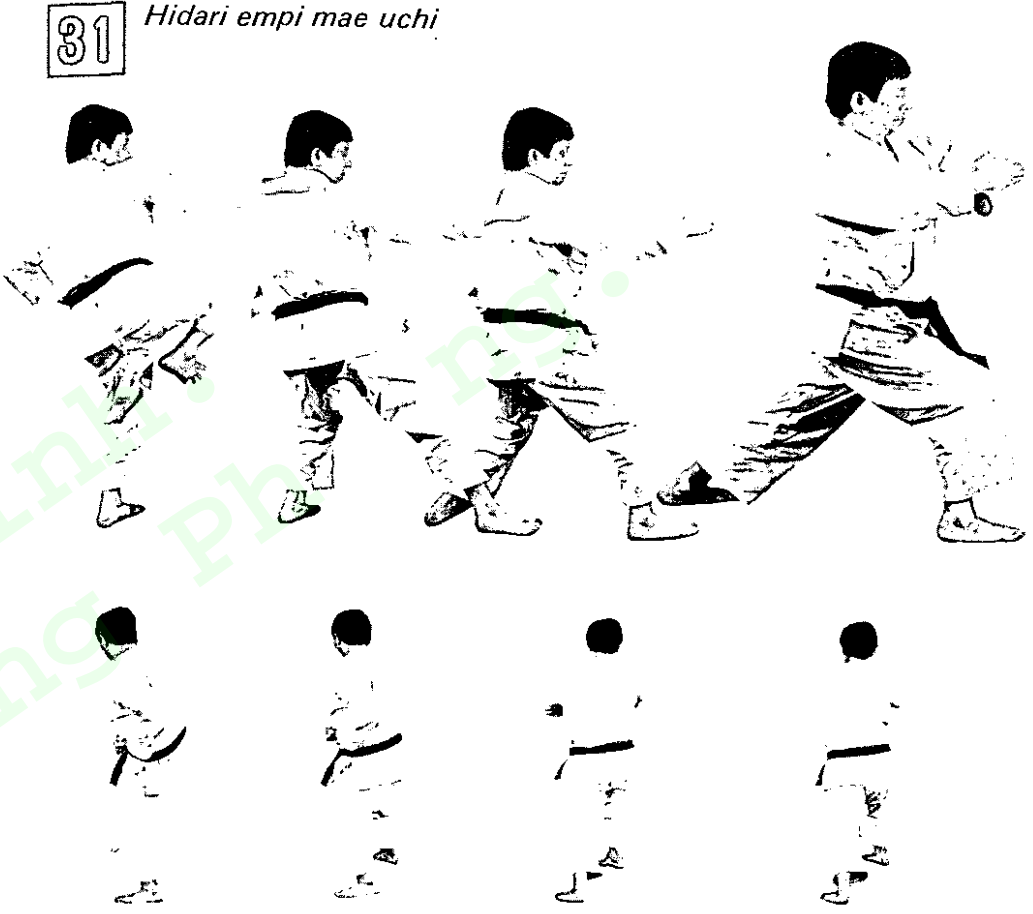
Migi uraken jōdan yoko mawashi-uchi/ Migi yoko keage



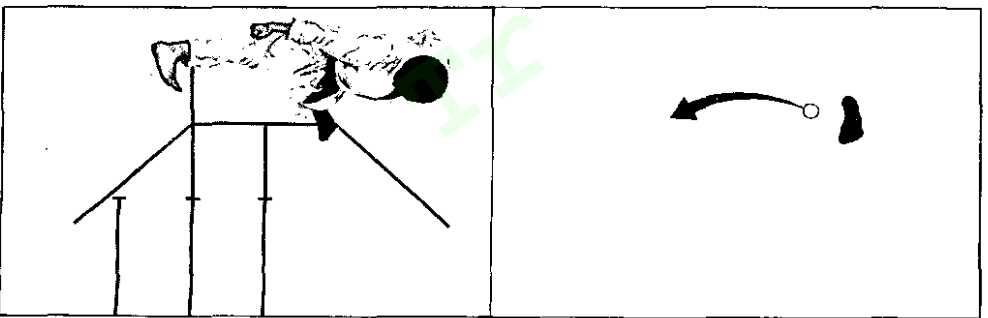
Upper level horizontal strike with right back-fist/Right side snap kick

31

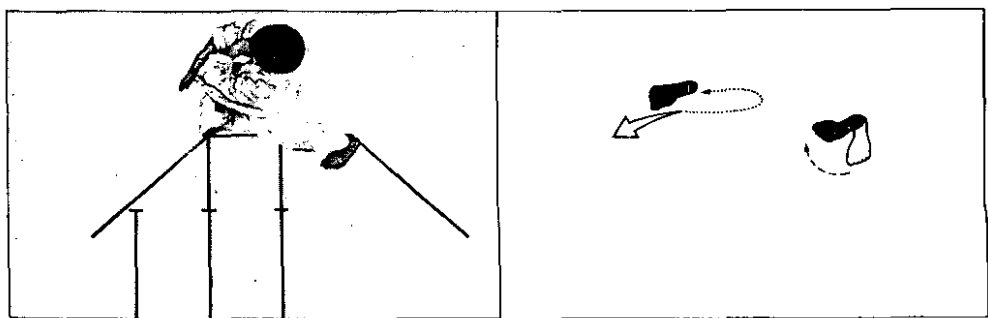
Hidari empi mae uchi



Left elbow strike to the front



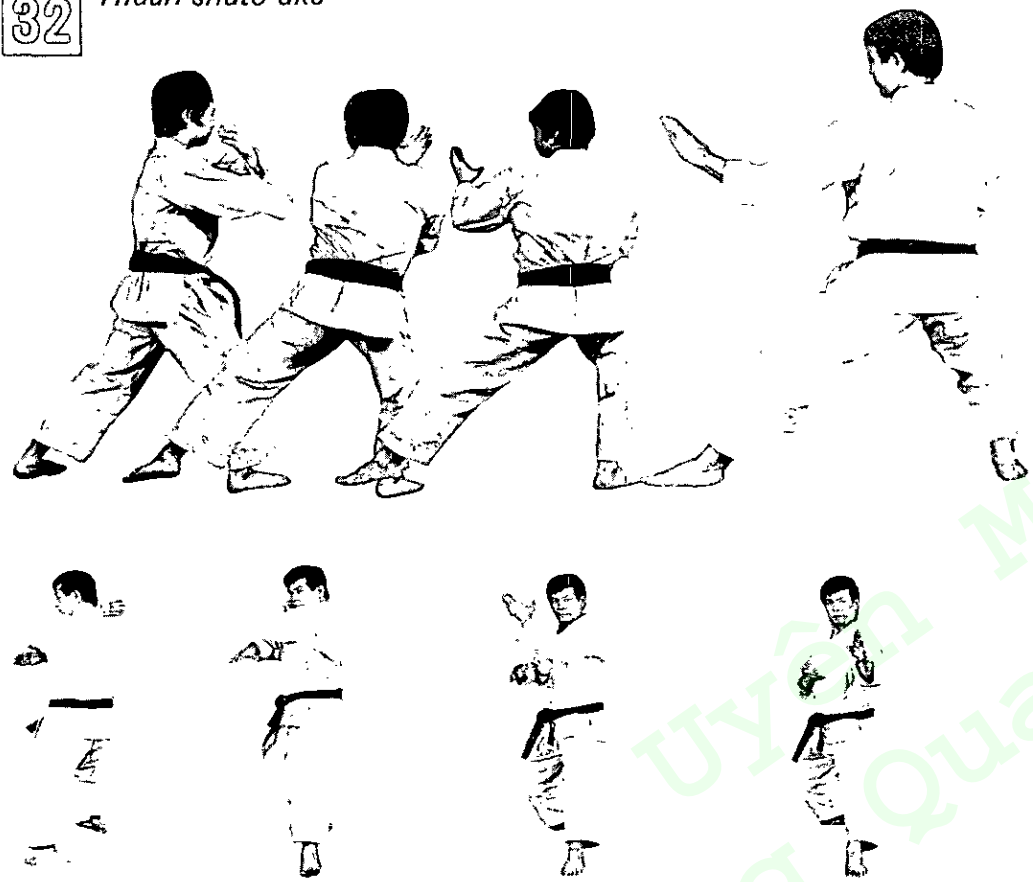
30.  
98



31. Migi zenkutsu-dachi

32

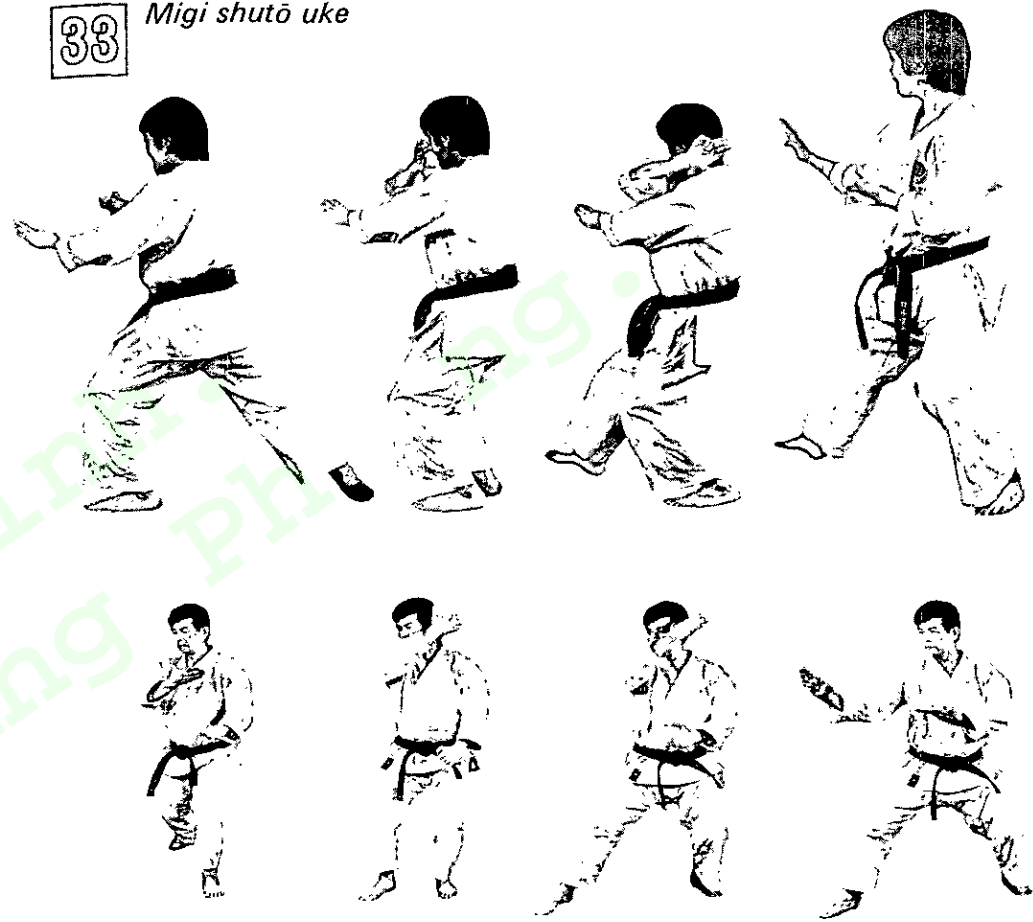
*Hidari shutō uke*



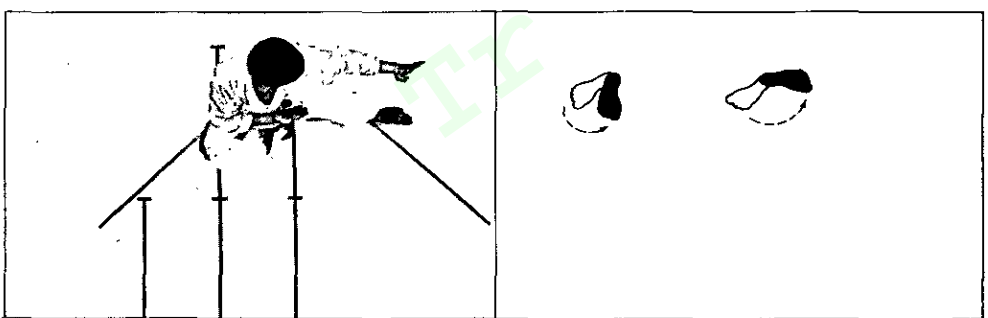
*Left sword hand block* With feet in place, turn hips left, face to the rear.

33

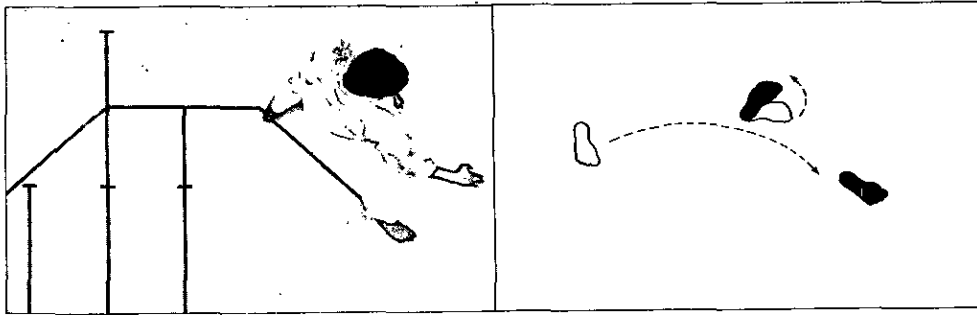
*Migi shutō uke*



*Right sword hand block* With left leg as pivot, advance right leg one step diagonally forward.



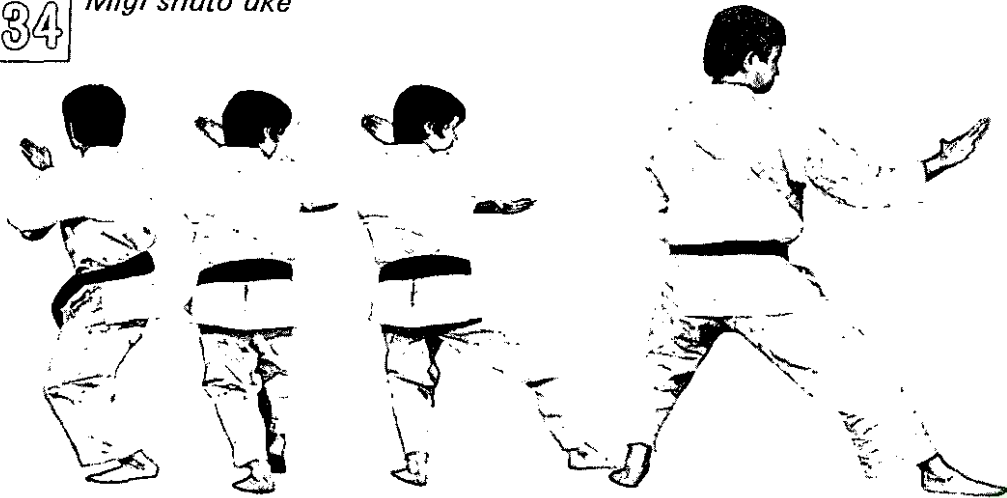
32. *Migi kōkutsu-dachi*



33. *Hidari kōkutsu-dachi*

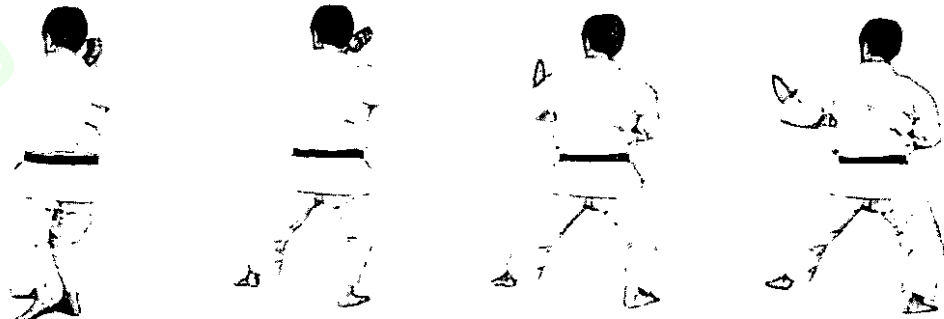


34 *Migi shutō uke*

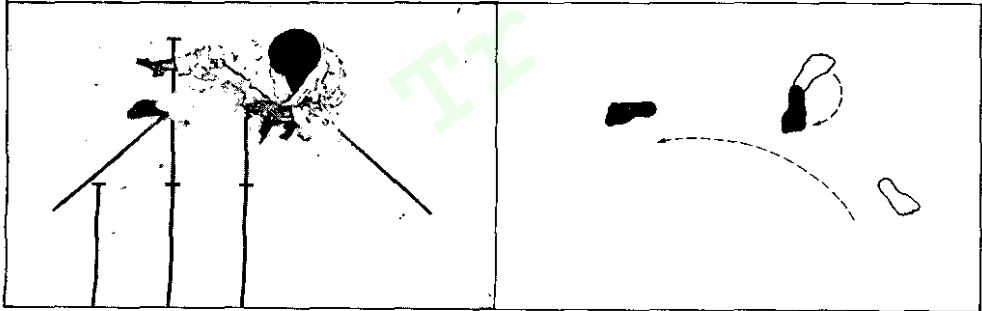


*Right sword hand block* With left leg as pivot, rotate hips to the right.

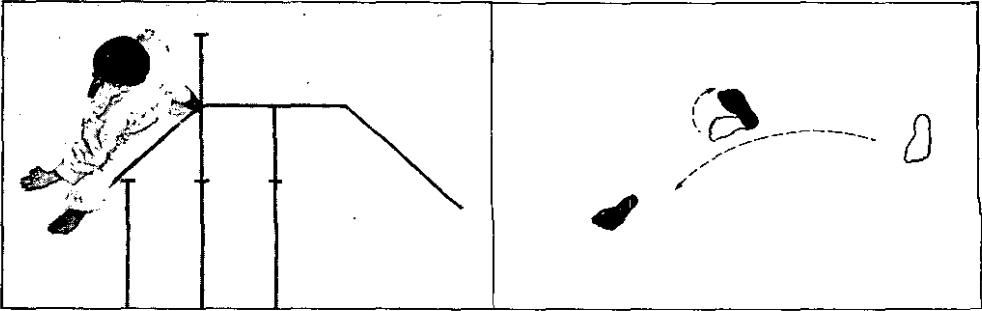
35 *Hidari shutō uke*



*Left sword hand block* With right leg as pivot, move left leg diagonally forward.



34. *Hidari kōkutsu-dachi*



35. *Migi kōkutsu-dachi*

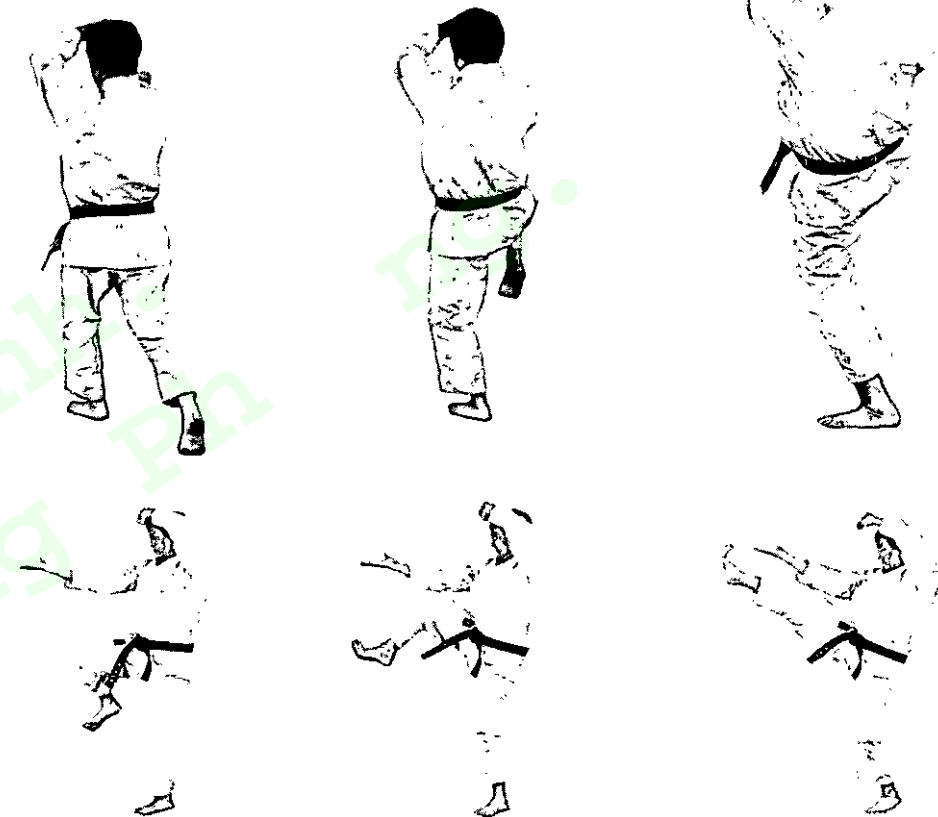


36 *Migi shutō jōdan yoko mawashi uchi*  
*Hidari shō hitai mae jōdan uke*

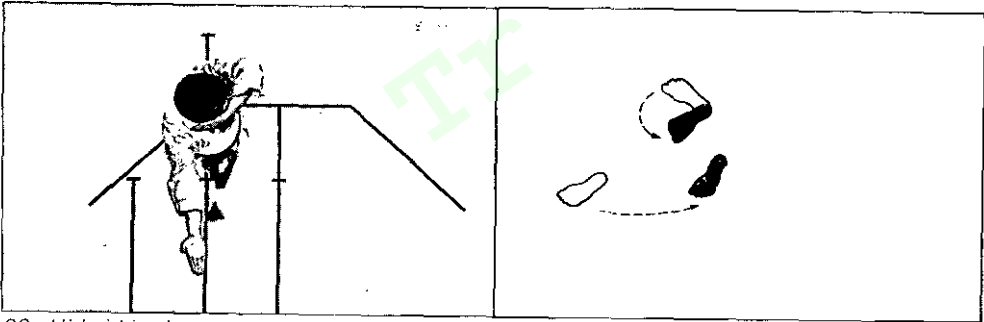


Upper level horizontal strike with right sword hand/Upper level block, left palm in front of forehead/Reverse half-front-facing position

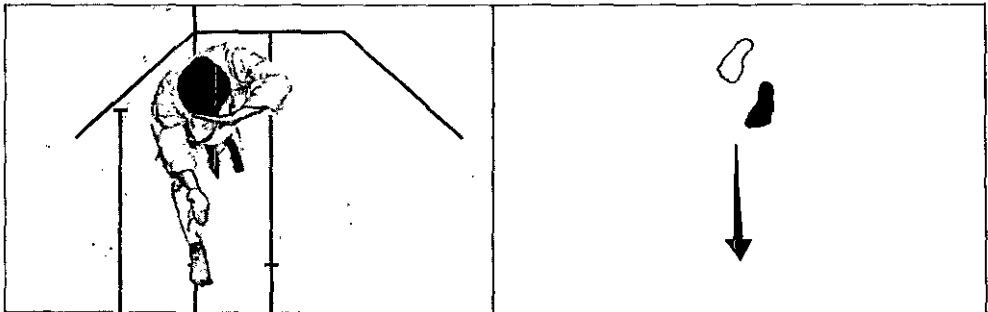
37 *Migi mae keage*



Right front snap kick



36. Hidari hiza kussu

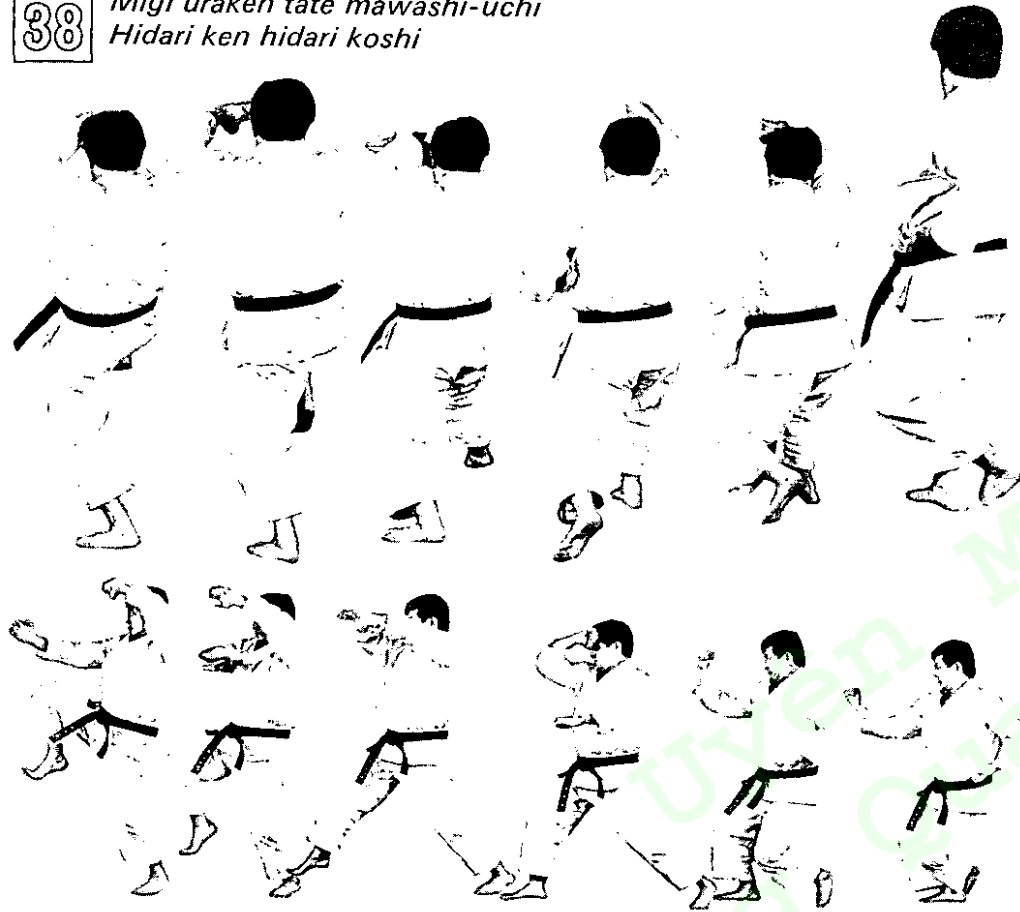


37. Hidari ashi-dachi



38

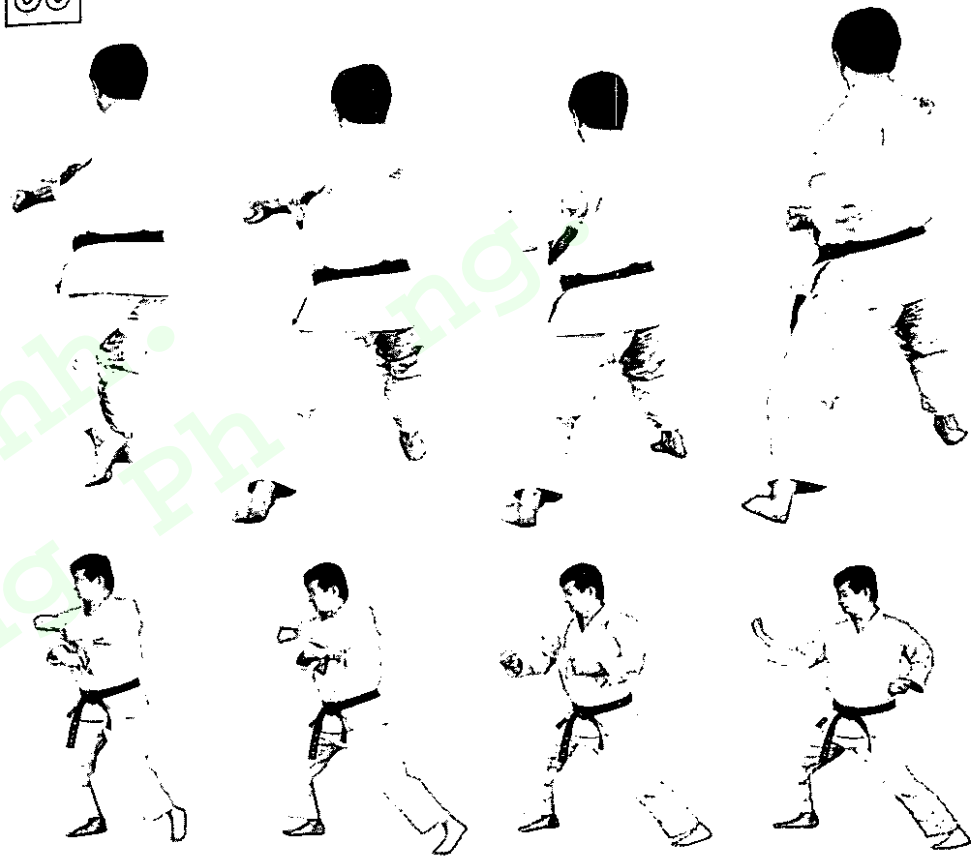
Migi uraken tate mawashi-uchi  
Hidari ken hidari koshi



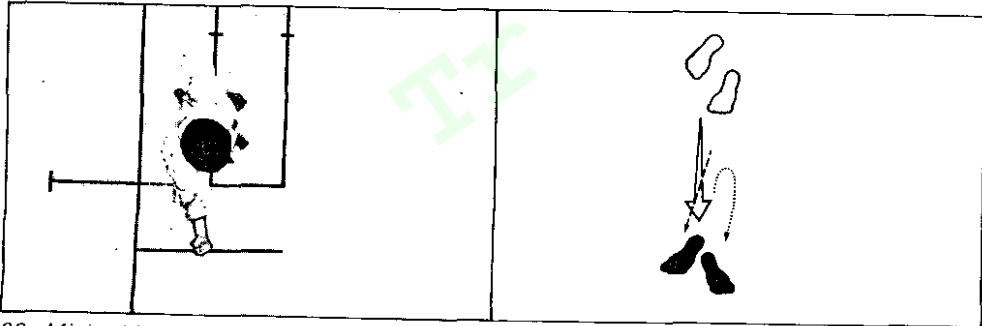
Right back-fist vertical strike/Left fist at left side Rotate both fists vertically.

39

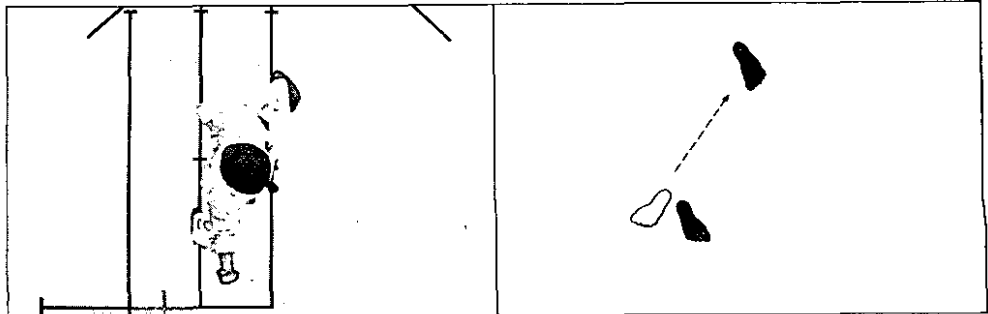
Migi chūdan uchi uke



Right middle level block, inside outward Keeping the elbow in place, return the right fist from under the left elbow.



38. Migi ashi mae kōsō-dachi

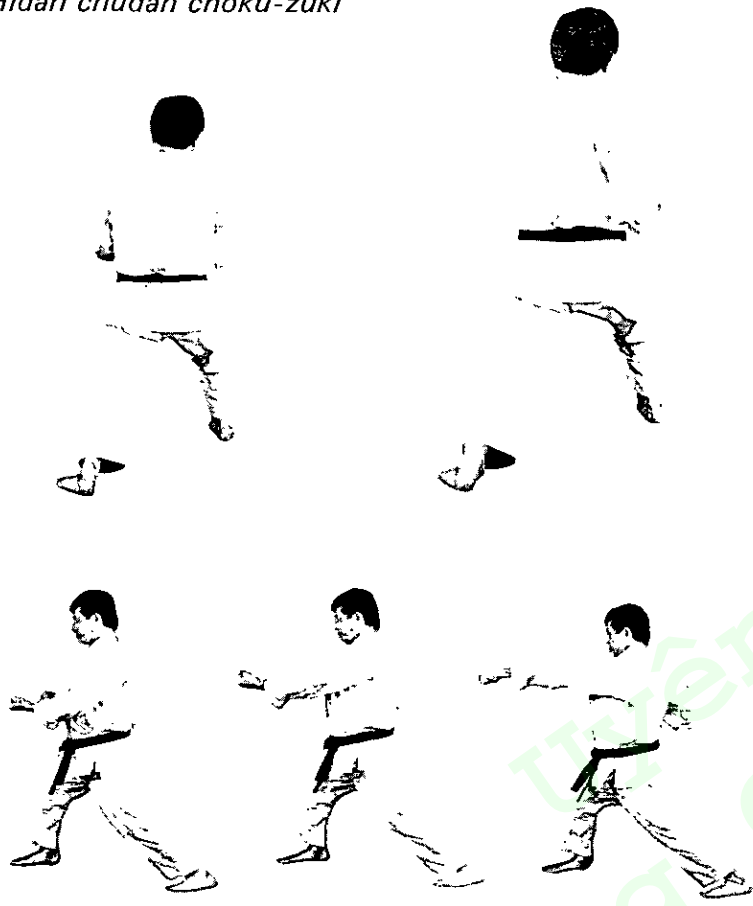


39. Migi zenkutsu-dachi

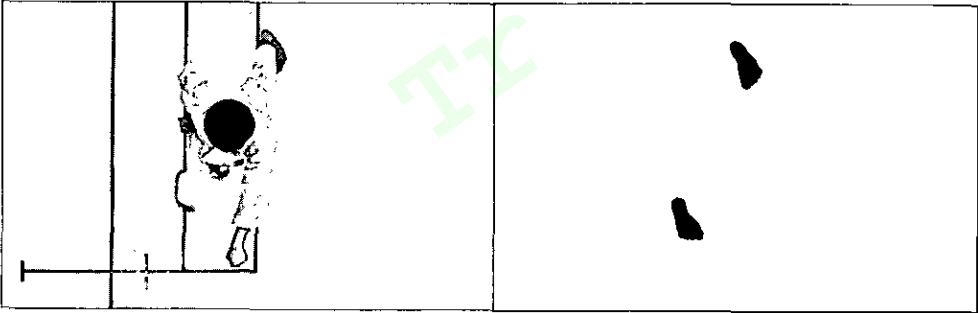


40

*Hidari chūdan choku-zuki*



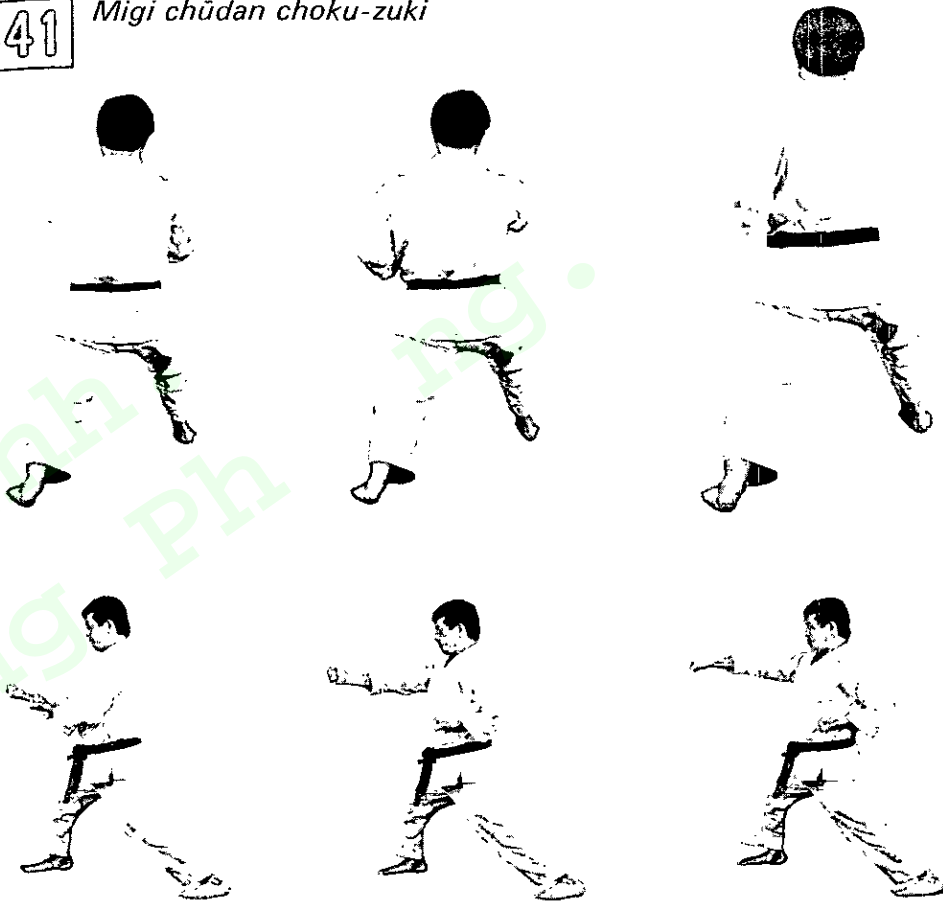
*Left middle level straight punch*



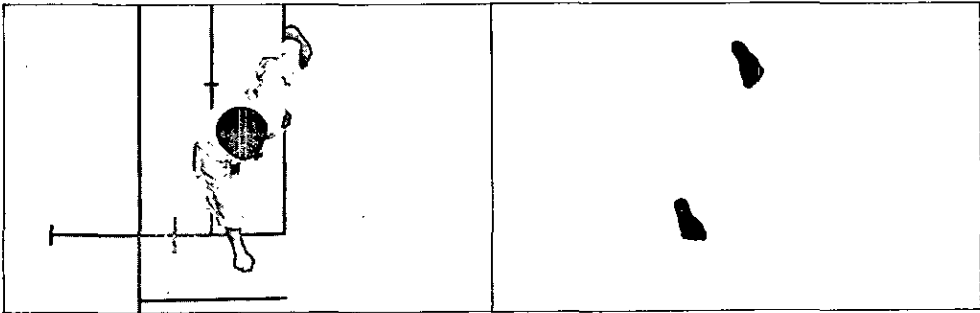
40.

41

*Migi chūdan choku-zuki*



*Right middle level straight punch*

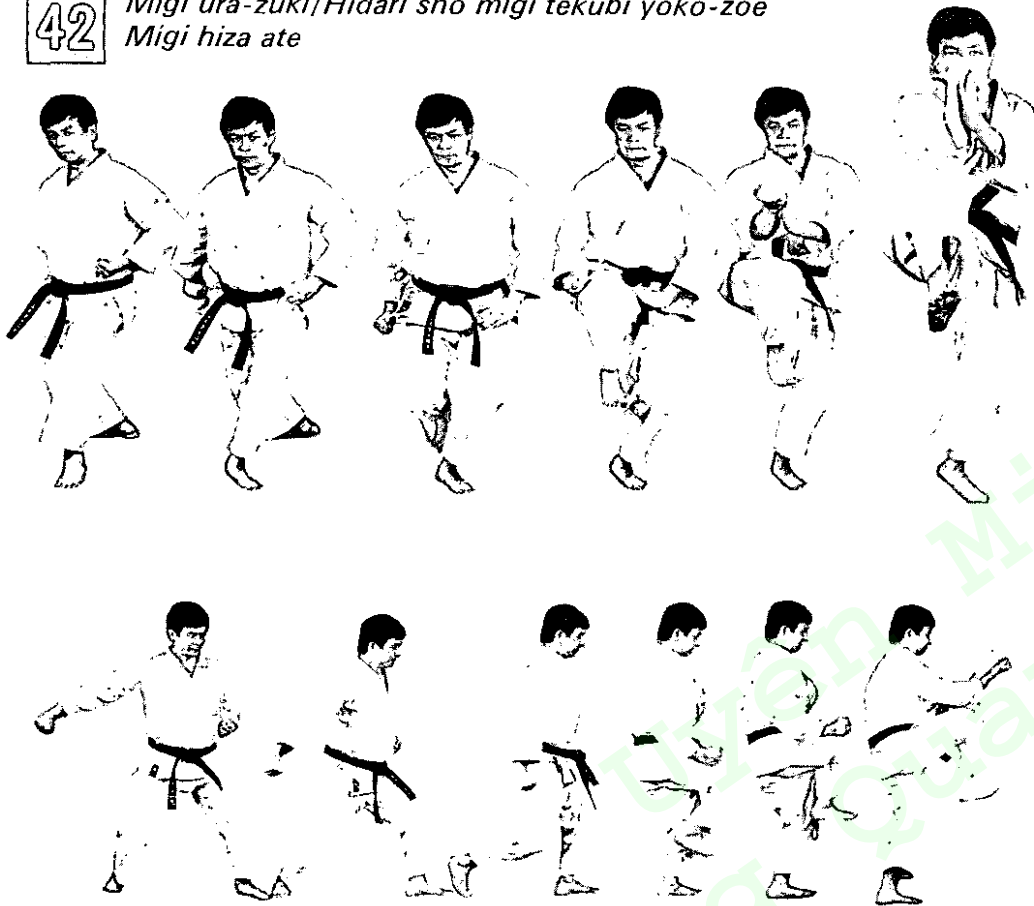


41.



42

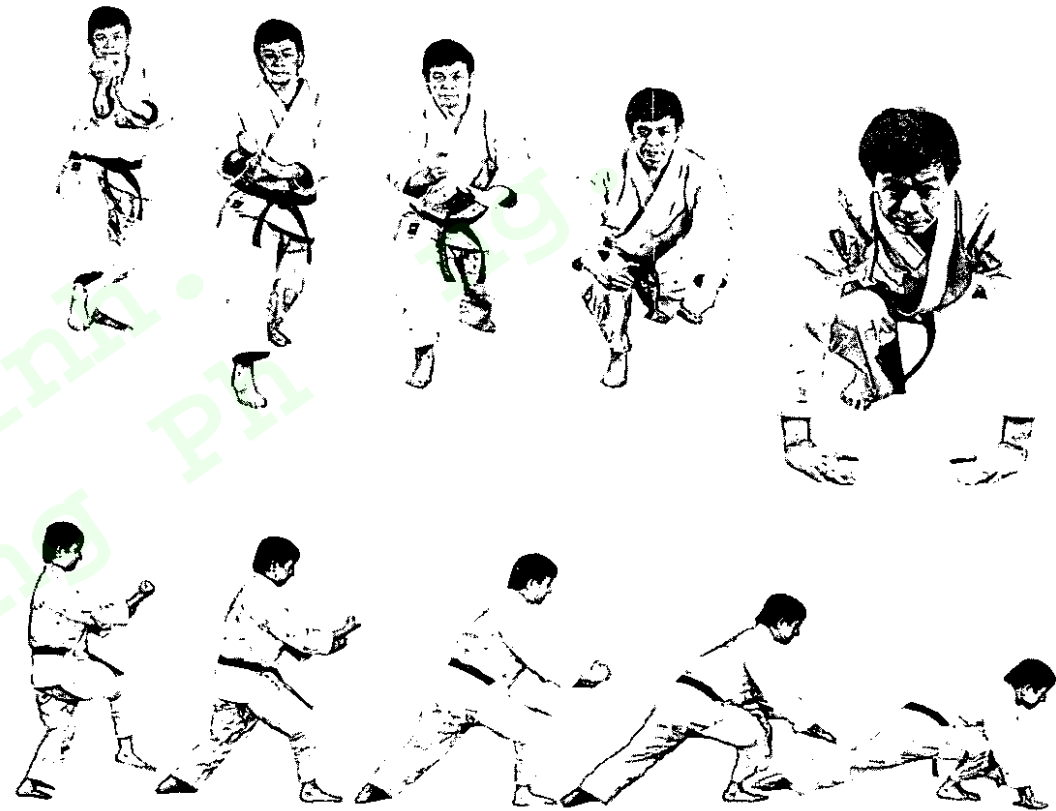
Migi ura-zuki/Hidari shō migi tekubi yoko-zoe  
Migi hiza ate



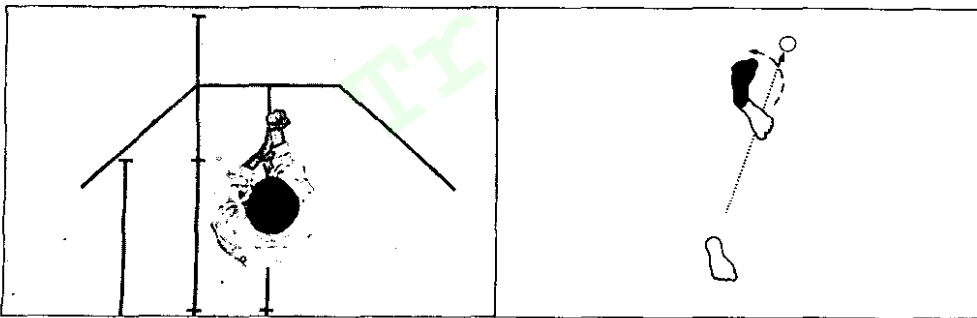
Right close punch/Left palm at right wrist/Right knee strike  
Rotate hips to the left, turn to the rear.

43

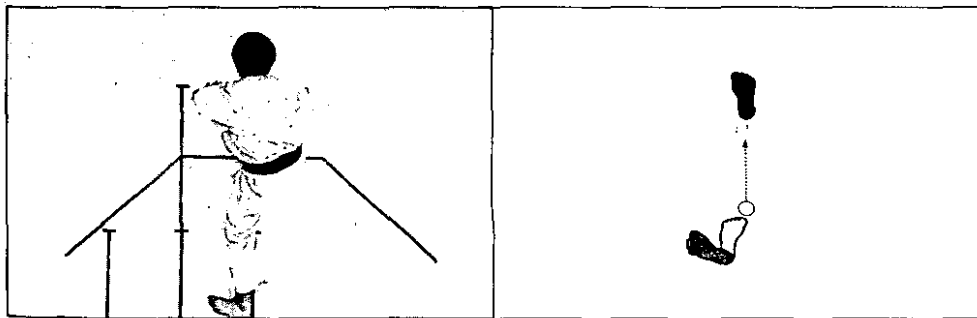
Ryō shō hiji Tate-fuse



Both hands, elbows take cover Right foot forward, go to  
ground, hands turning inward. Look about four meters ahead.



42. Hidari ashi-dachi



43. Migi ashi mae fuse

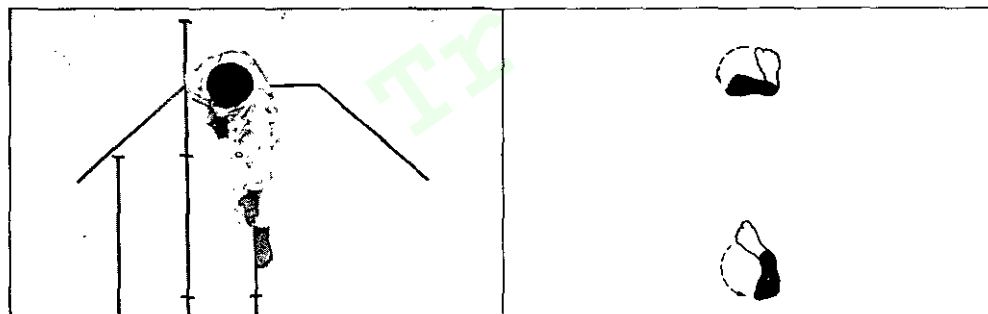




44 Hidari shutō gedan barai  
Migi shutō mune mae kamae

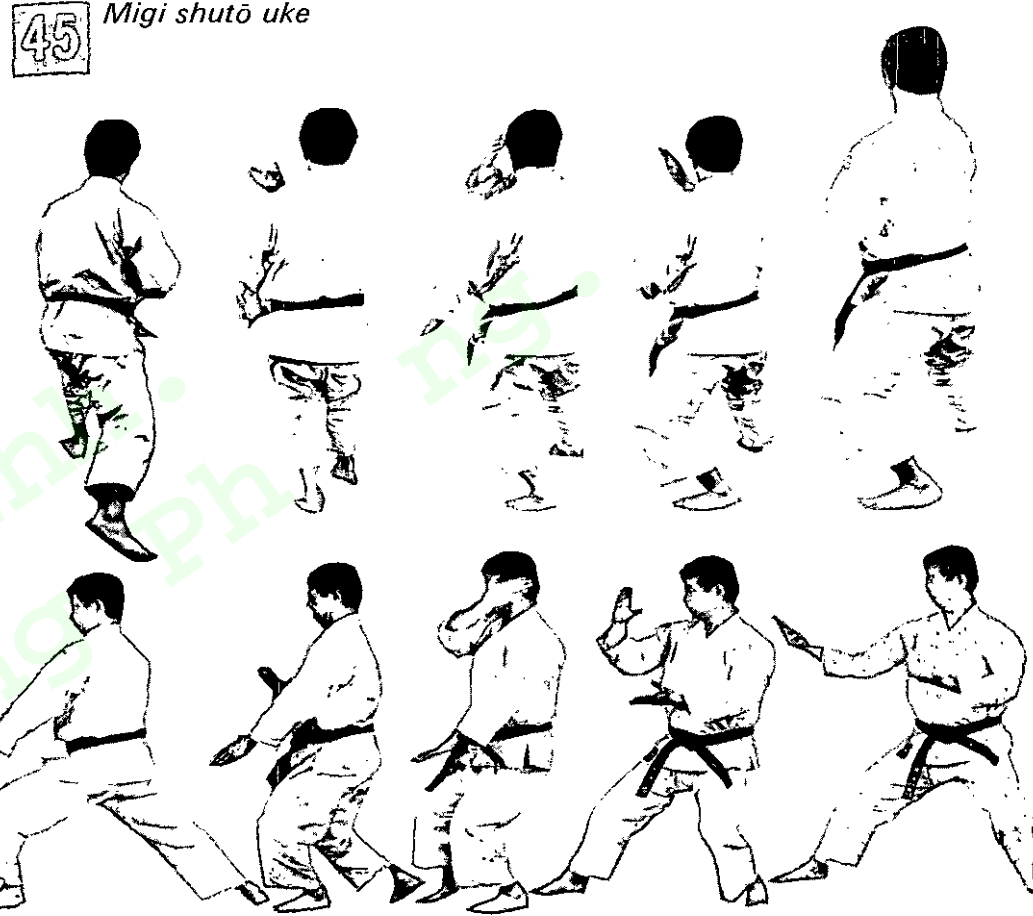


Left sword hand downward block/Right sword hand in front of chest kamae Right palm upward, left palm downward.

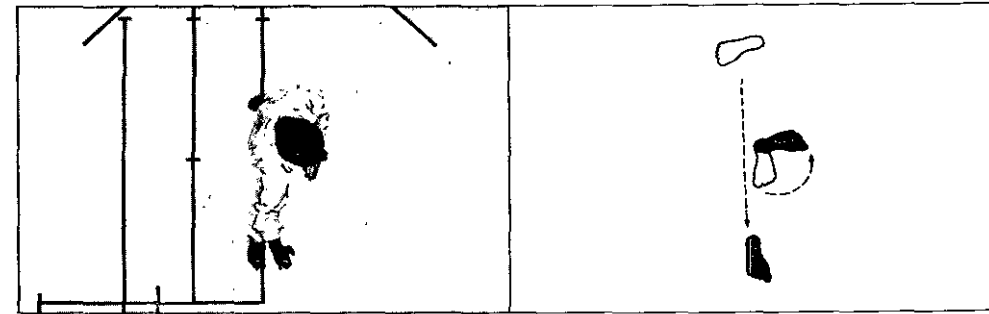


44. Migi kōkutsu-dachi (hikume)

45 Migi shutō uke



Right sword hand block Advance right leg one step forward.



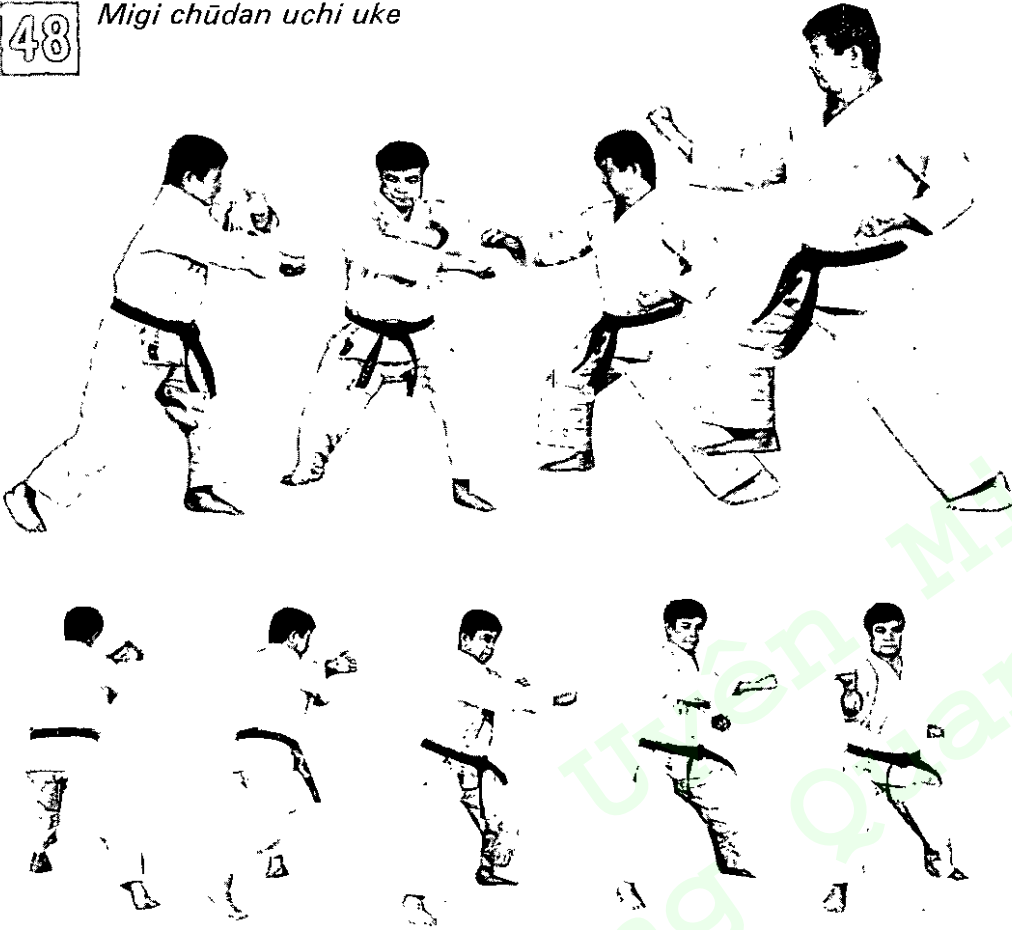
45. Hidari kōkutsu-dachi

## 47

47.

48

Migi chūdan uchi uke



Right middle level block, inside outward Turn hips to the right.

49

Hidari chūdan choku-zuki



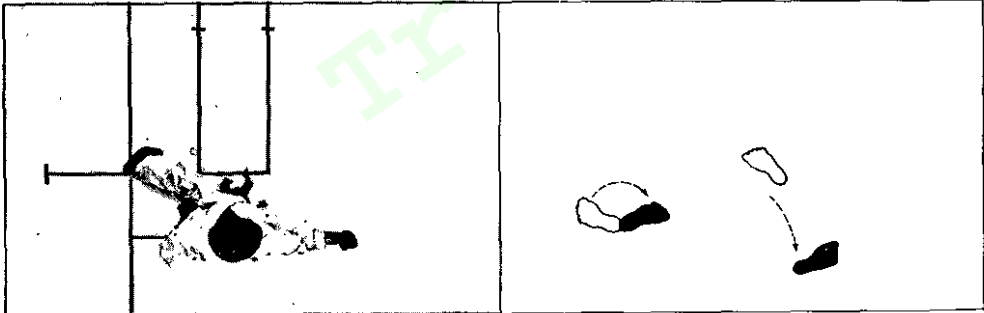
Left middle level straight punch

50

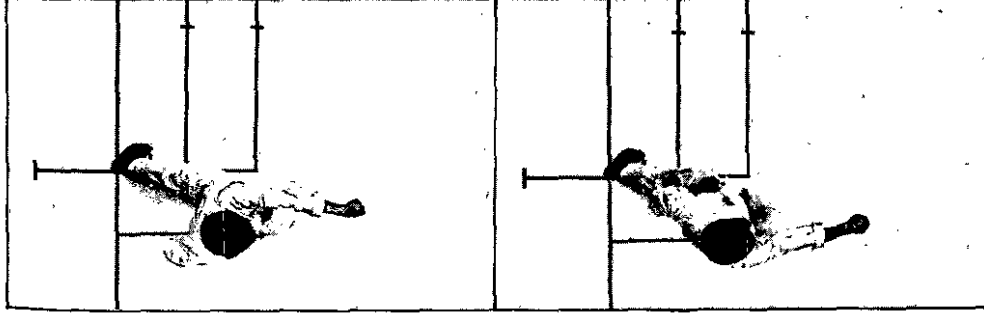
Migi chūdan choku-zuki



Right middle level straight punch



48. Migi zenkutsu-dachi



49.

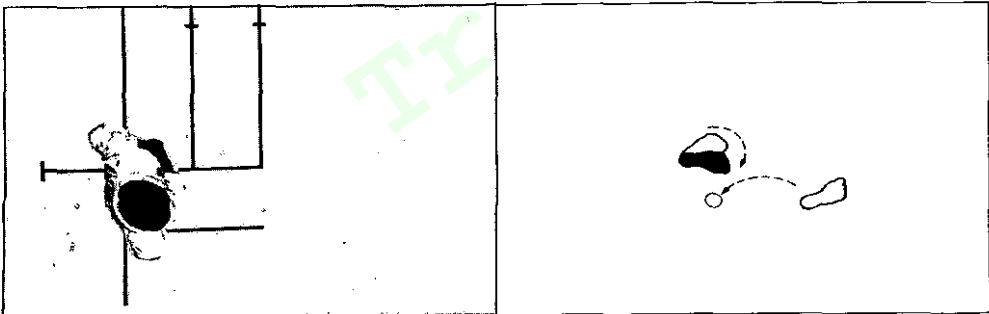
50.

51

Ryō ken hidari koshi



Both fists at left side With upper body as is, raise right foot to the side of the left knee.



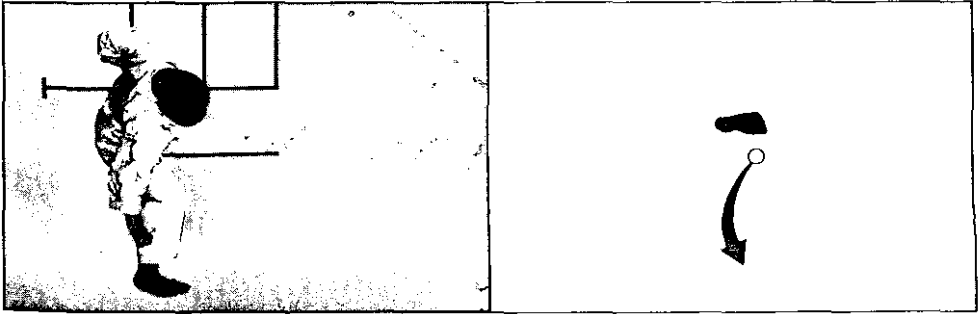
51. Hidari ashi-dachi

52

Migi uraken jōdan yoko mawashi-uchi  
Migi yoko keage

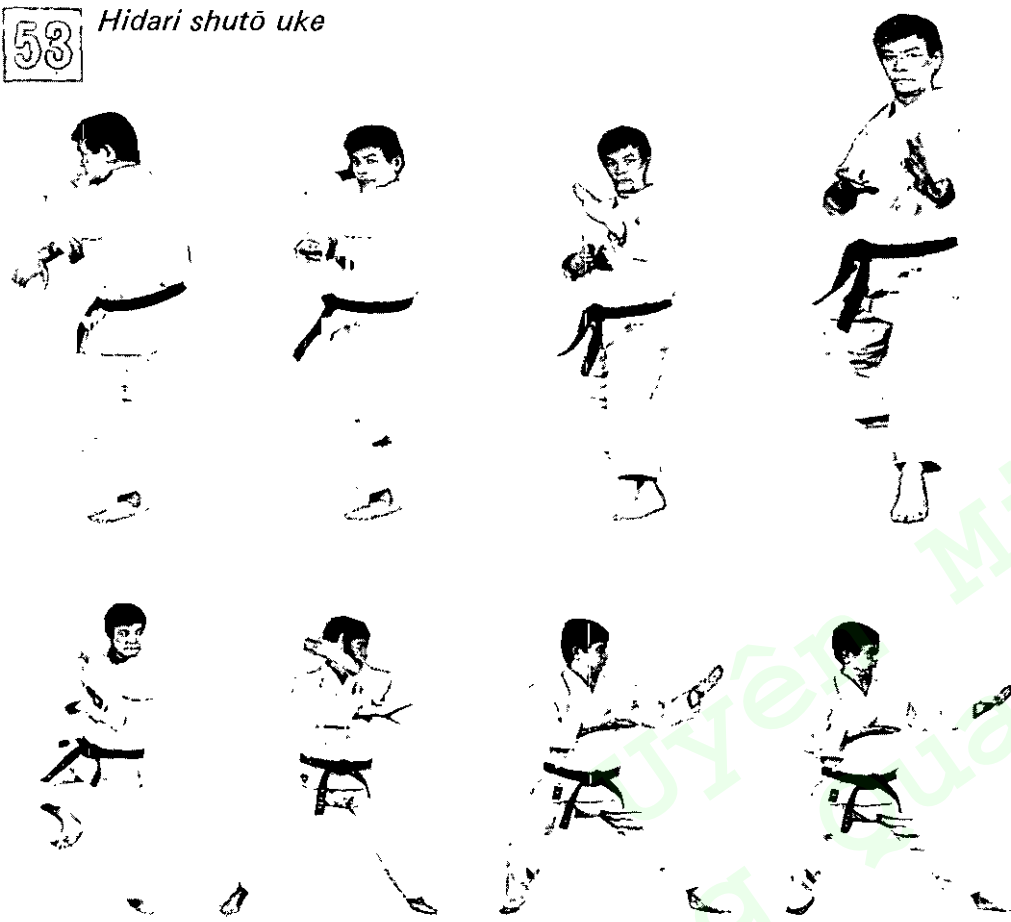


Upper level horizontal strike with right back-fist/Right side snap kick

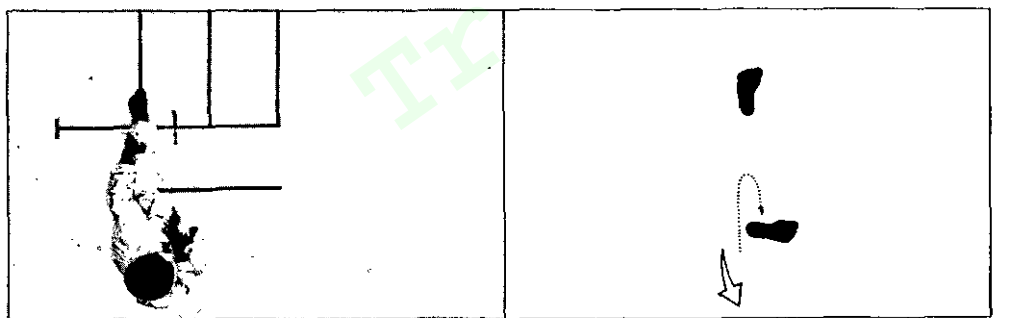


52.

53 *Hidari shutō uke*

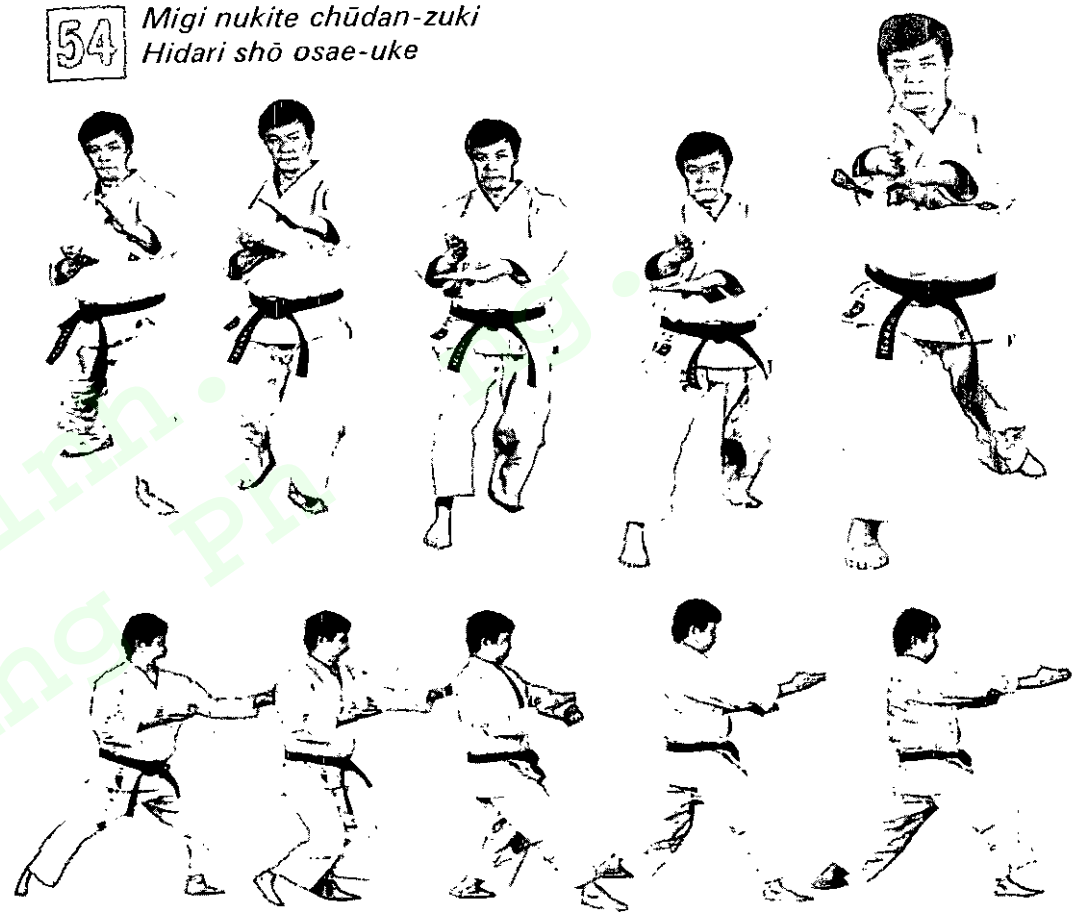


*Left sword hand block* Turn hips to the left, face to the rear. Bring kicking foot down to the rear.

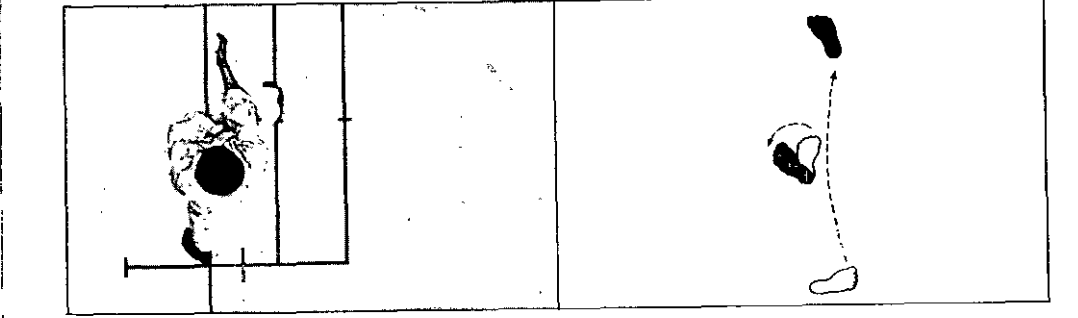


53. *Migi kōkutsu-dachi*

54 *Migi nukite chūdan-zuki*  
*Hidari shō osae-uke*



*Right spear hand middle level punch* Pressing block with left palm Left palm under right elbow. Advance right foot forward.

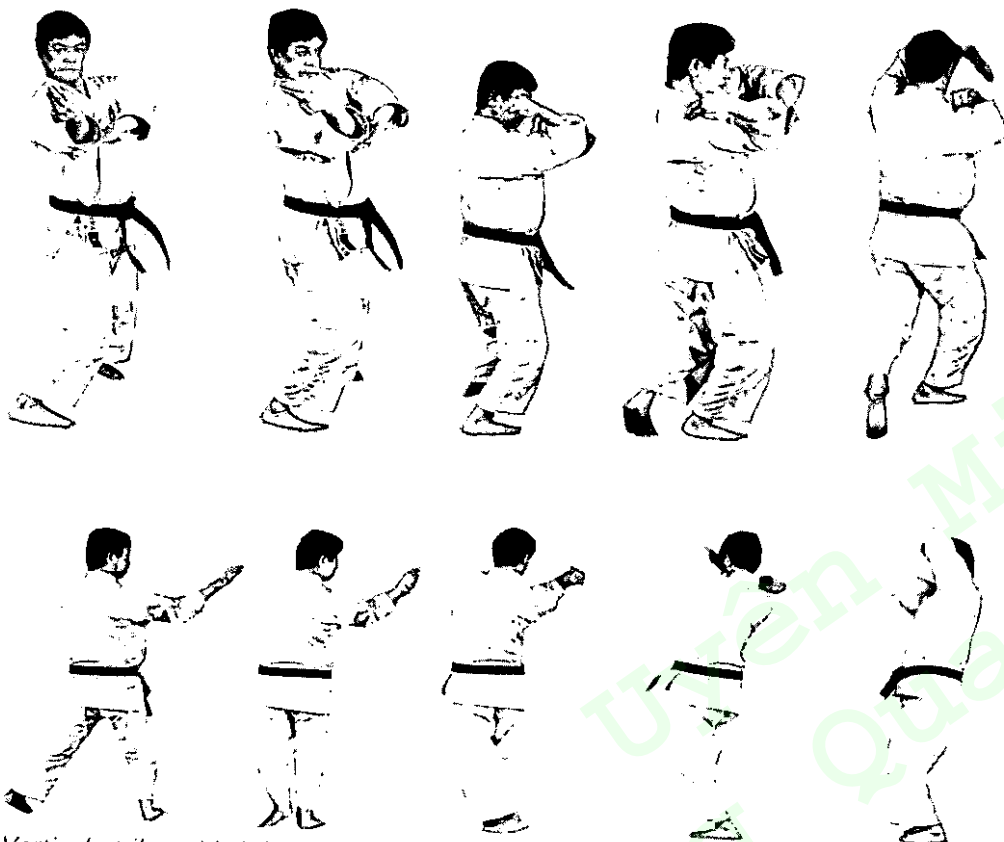


54. *Migi zenkutsu-dachi*

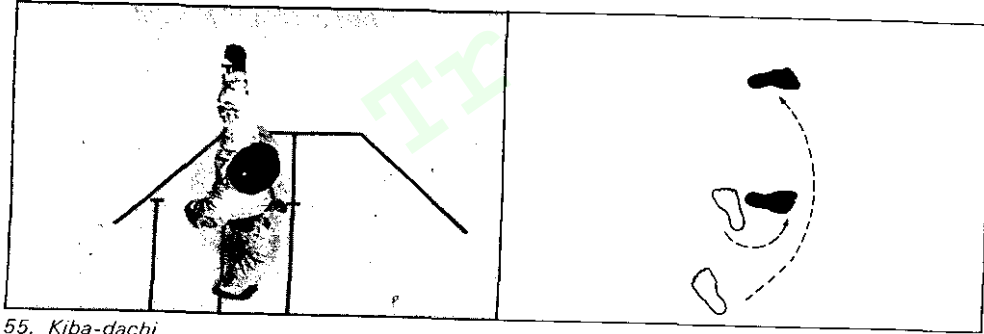
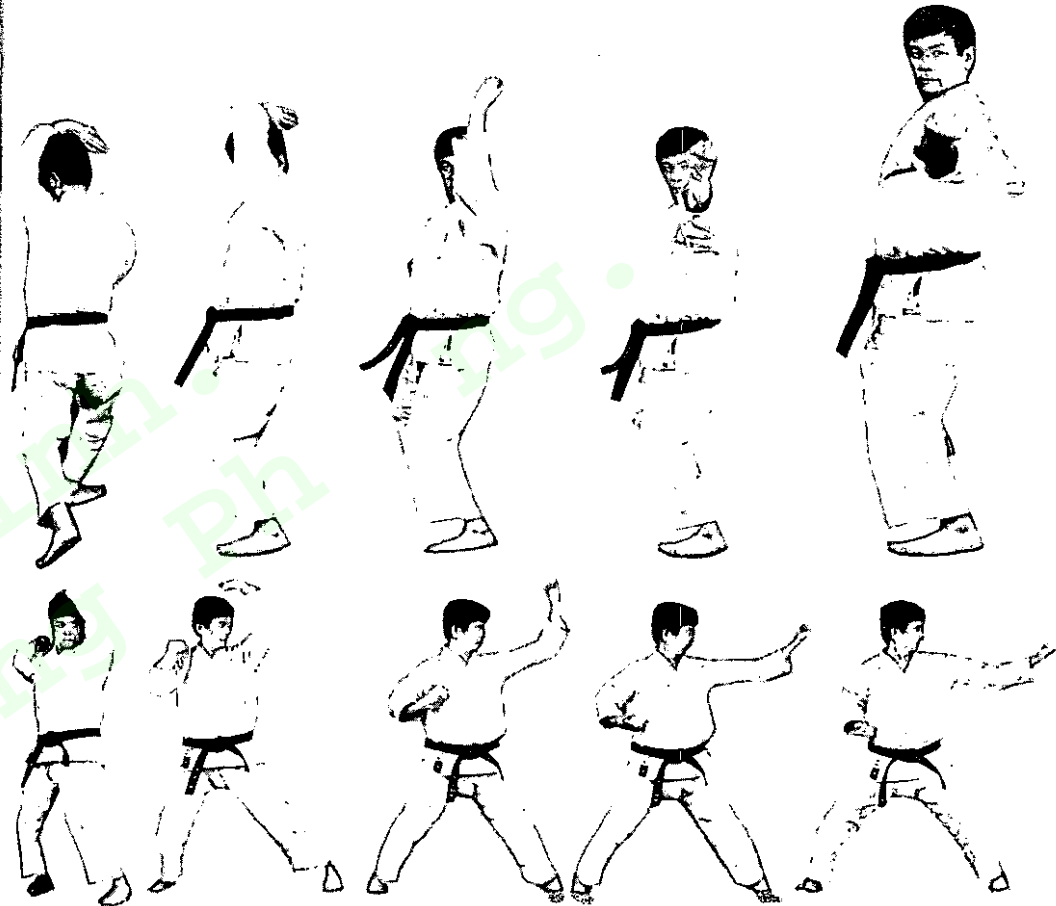


55

*Hidari uraken tate mawashi-uchi  
Migi ken migi koshi*



*Vertical strike with left back-fist/Right fist at right side With right foot as pivot, turn left, align feet. Twist right wrist to the right and use this motion as "center" in turning the upper body.*

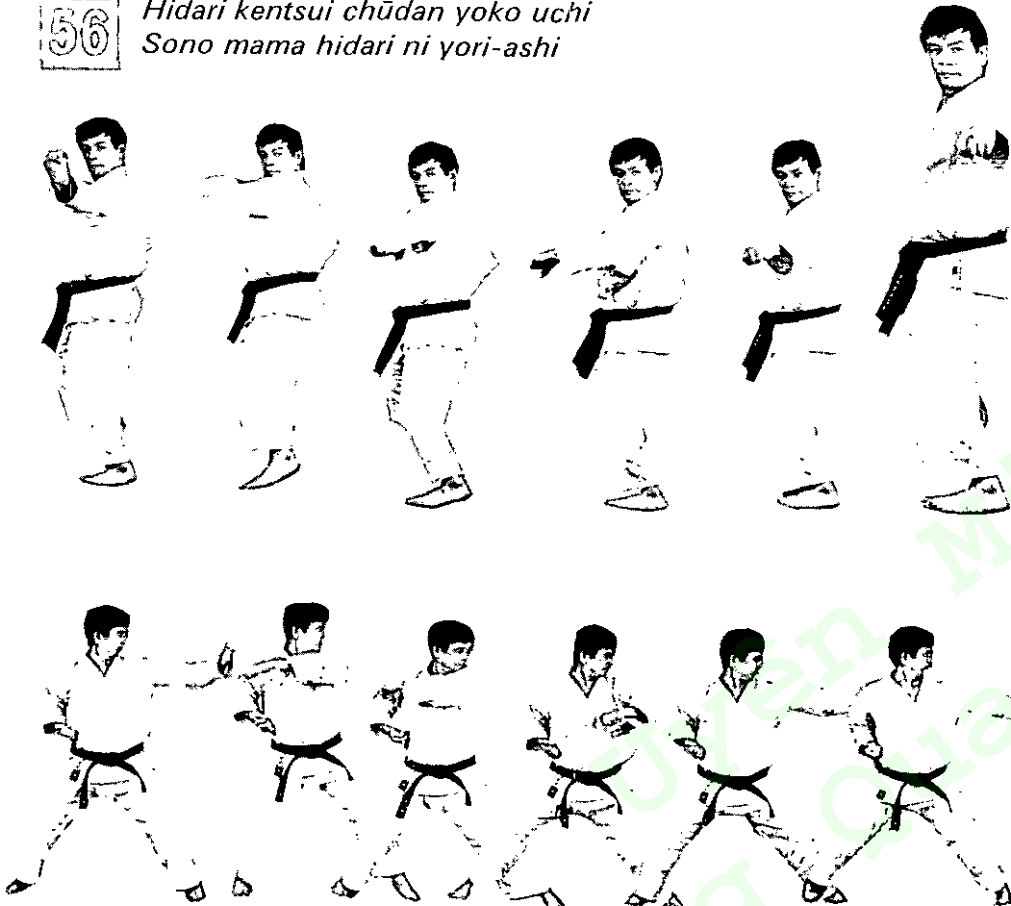


55. Kiba-dachi



56

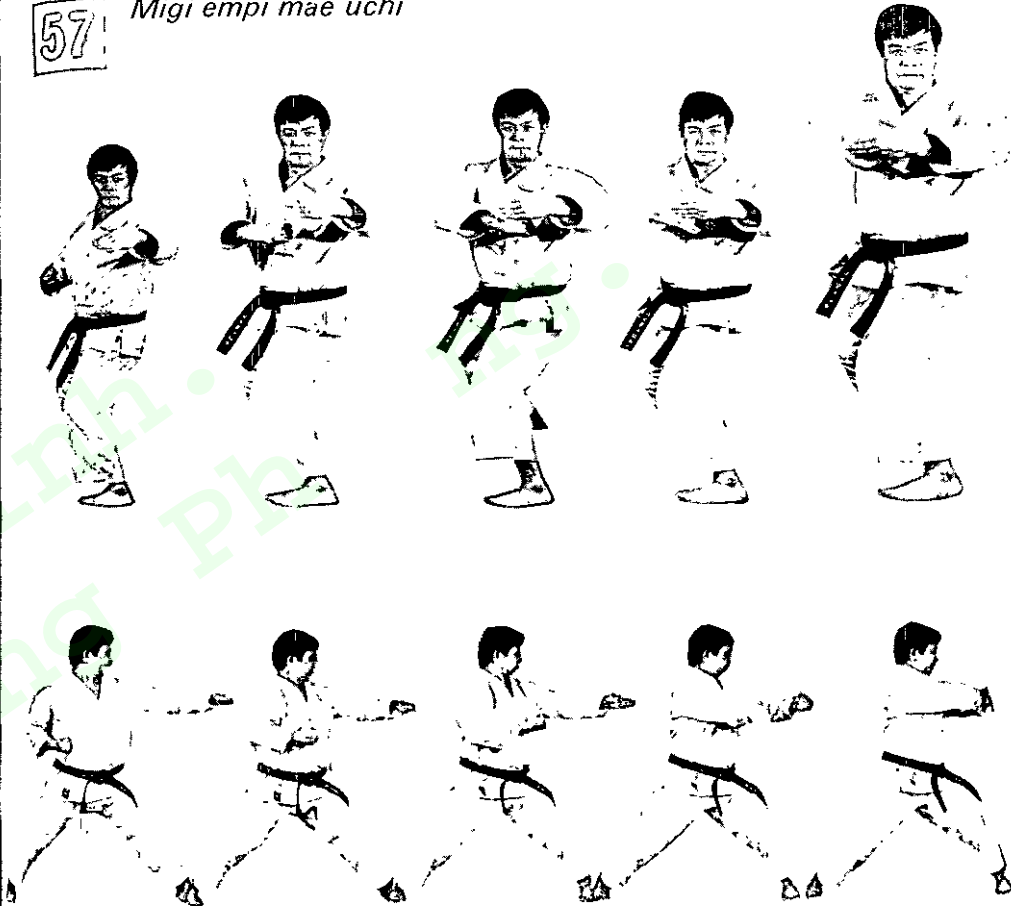
*Hidari kentsui chūdan yoko uchi*  
*Sono mama hidari ni yori-ashi*



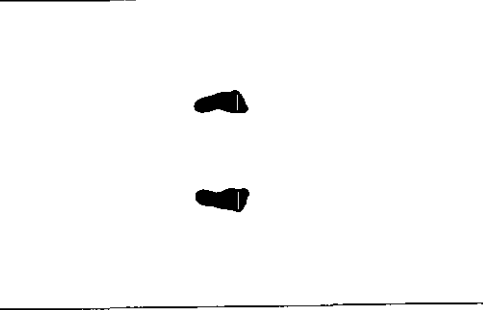
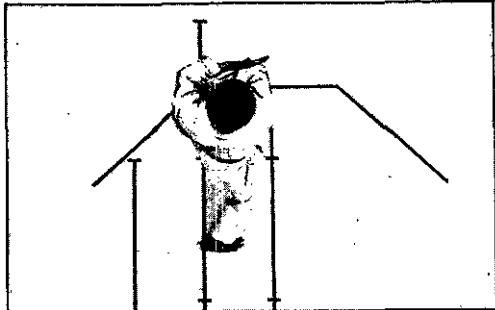
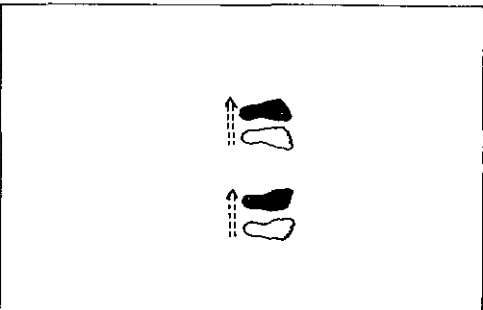
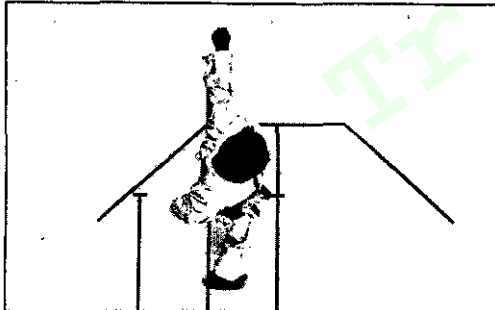
*Middle level horizontal strike with left hammer fist/Yori-ashi to the left* Swing left fist from in front of right shoulder.

57

*Migi empi mae uchi*

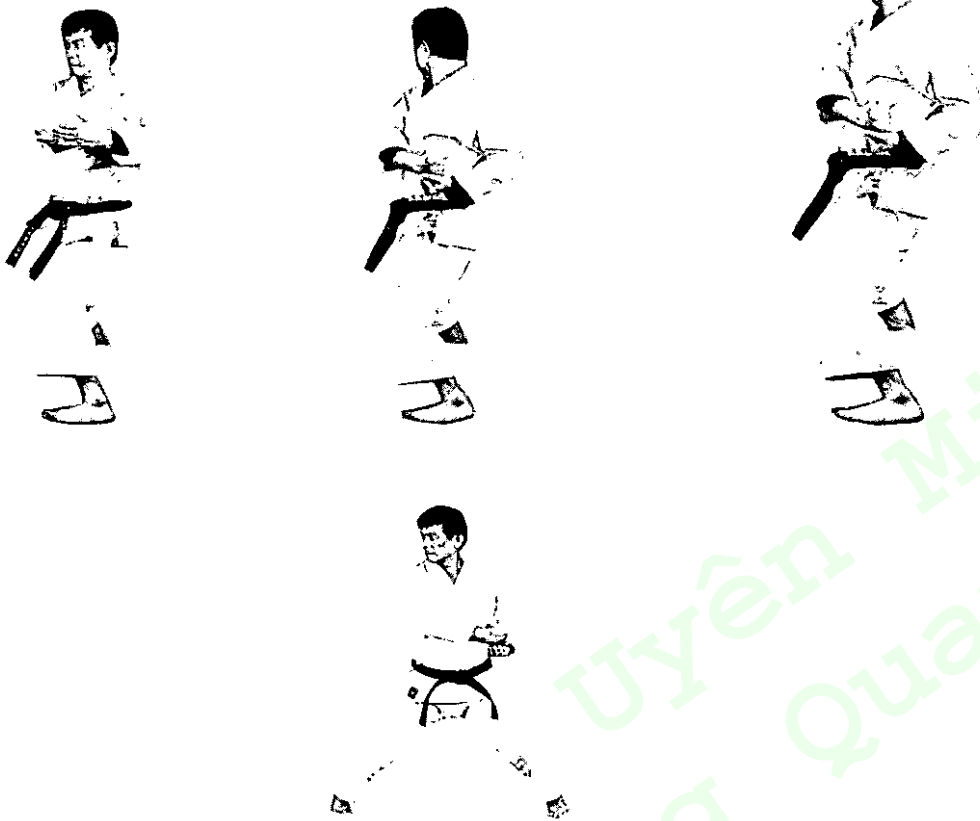


*Right elbow strike to the front* Strike left palm.

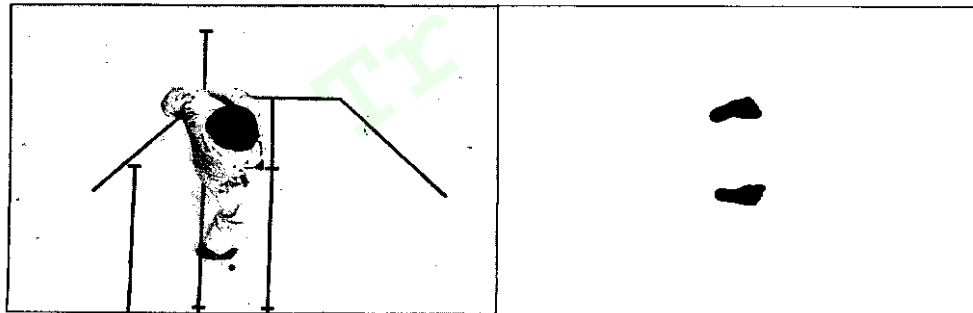




58 Ryō ken hidari koshi

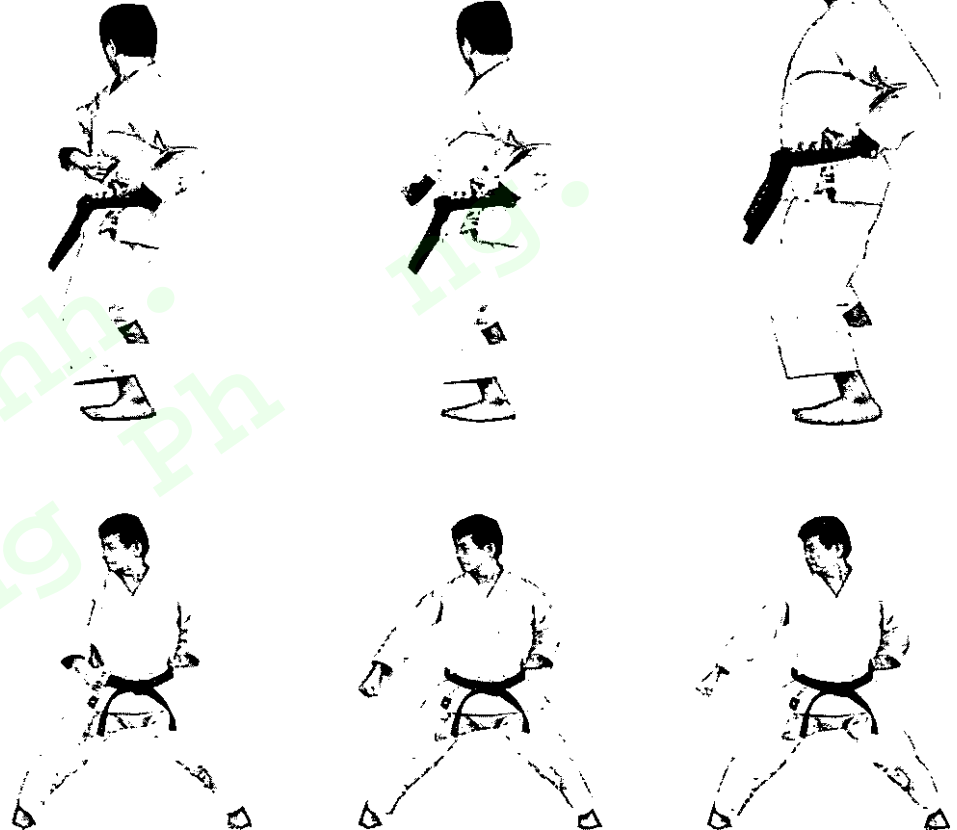


Both fists at left side Right fist (back frontward) on top.

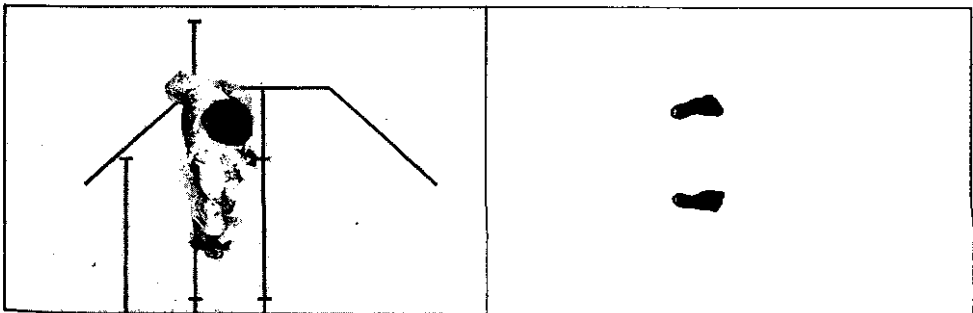


58.

59 Migi gedan barai



Right downward block

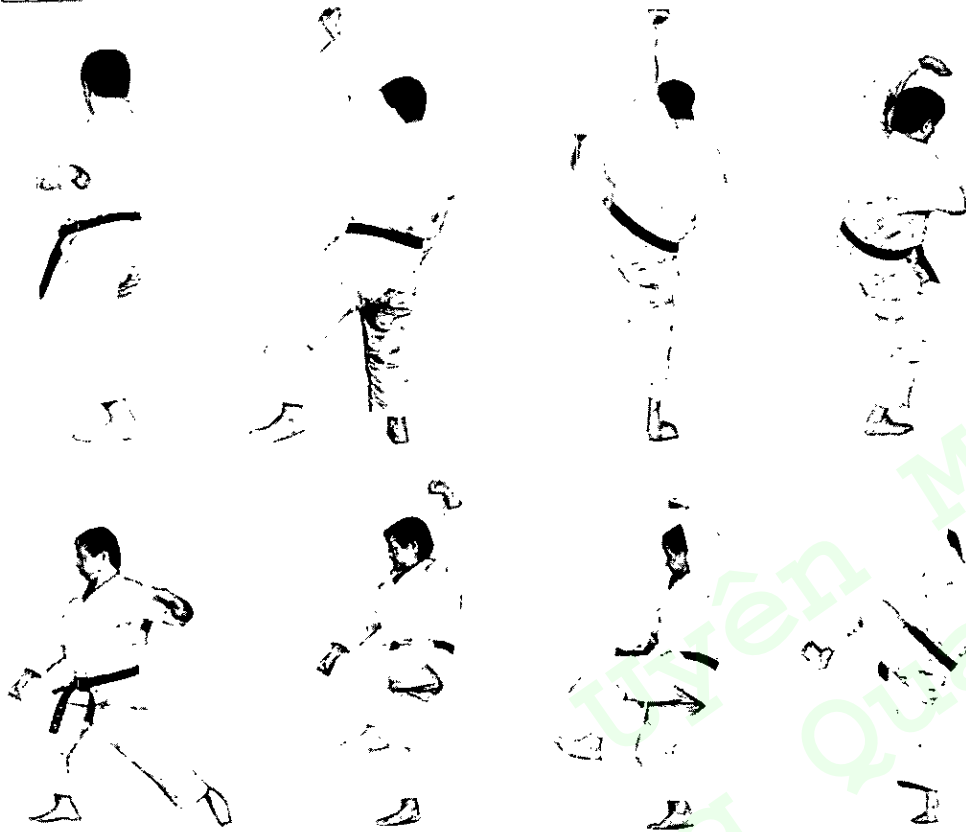


59.

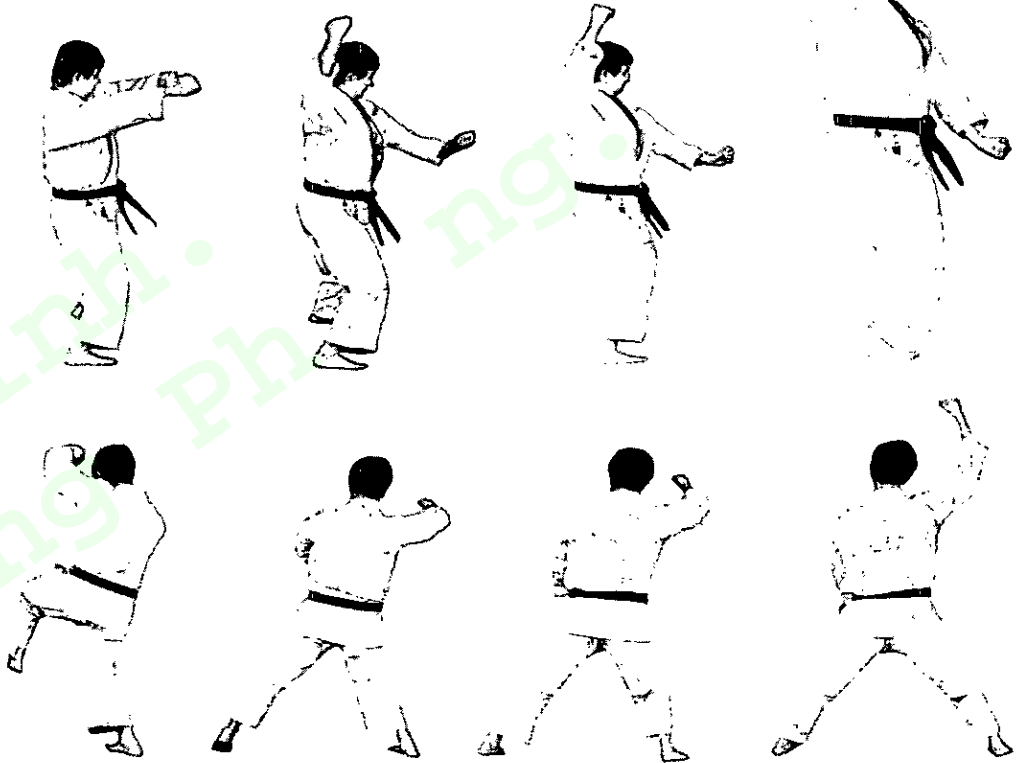


60

*Hidari ken gedan uke*  
*Migi ken furiage*



*Downward block with left fist/Upward swing with right fist*  
*With right leg as pivot, turn hips widely to the right. Raise left*



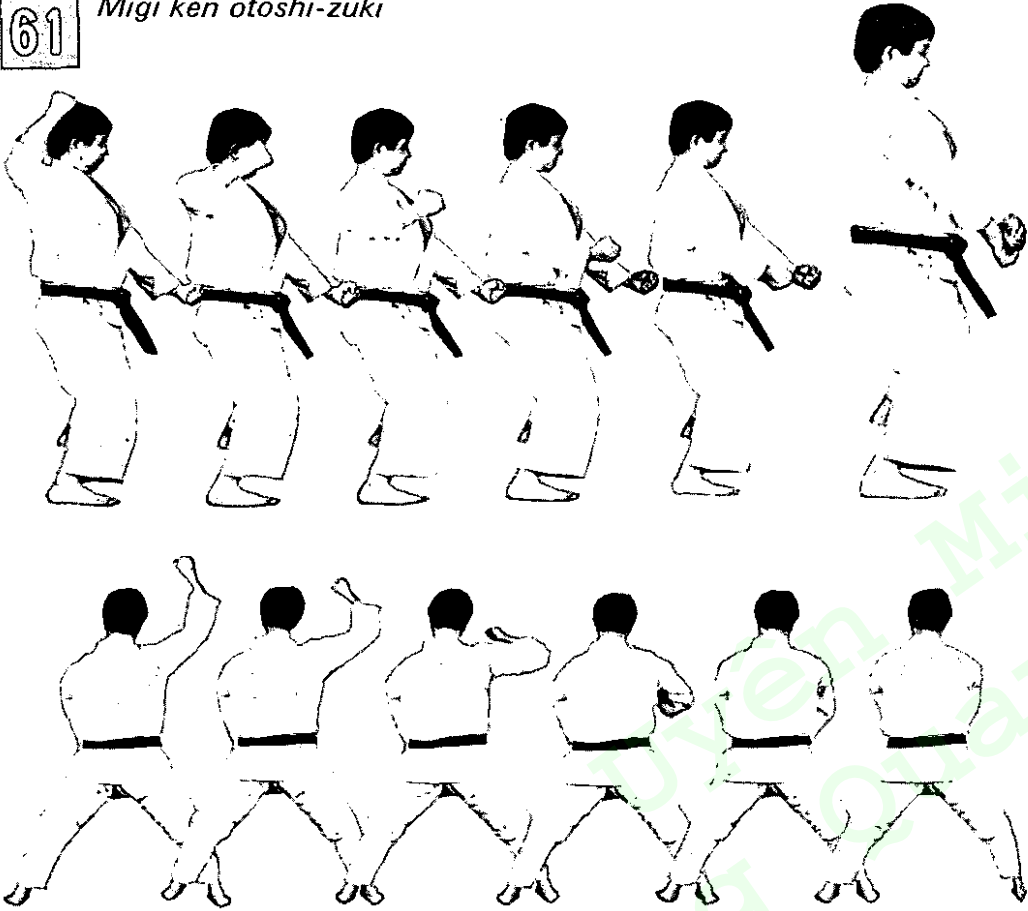
*knee high for strong stamping kick. Execute hand movements at the same time as hip rotation.*



60. Kiba-dachi

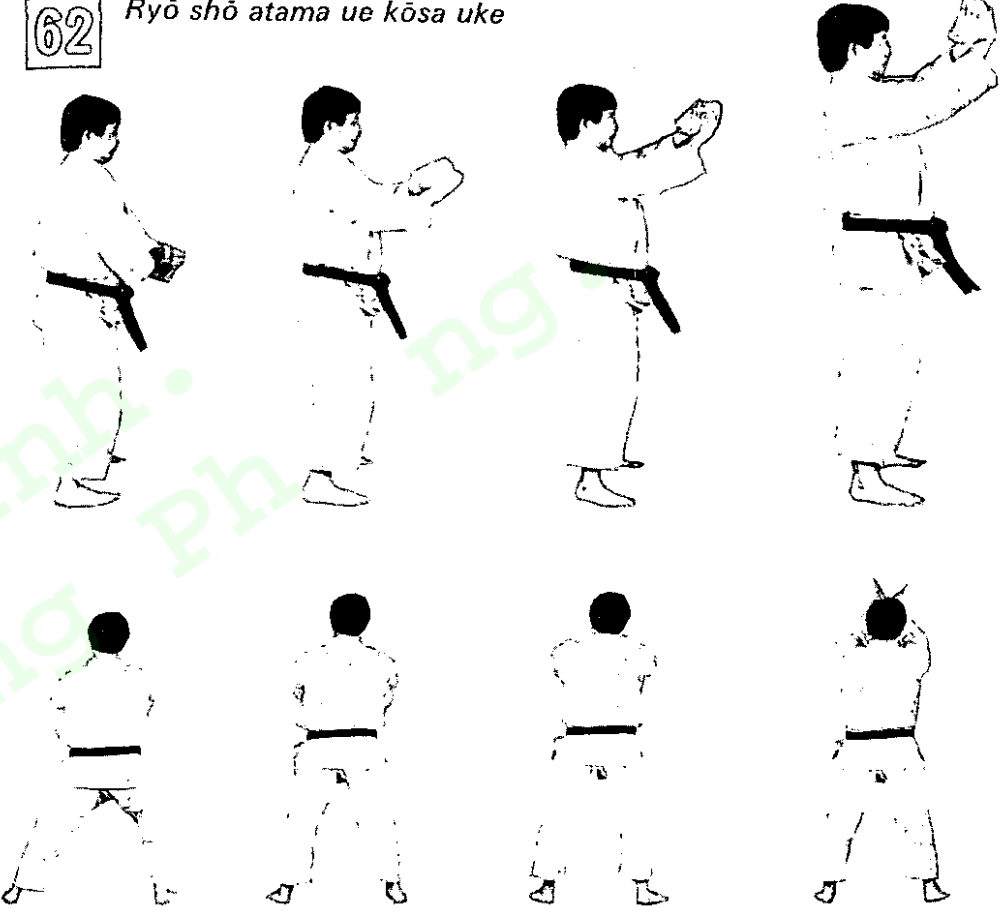


61 Migi ken otoshi-zuki

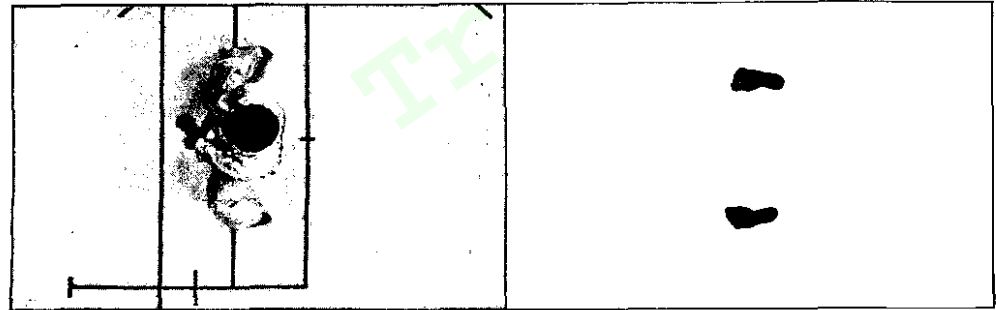


Downward punch with right fist. Bring right fist (back outward) behind left fist, crossing wrists.

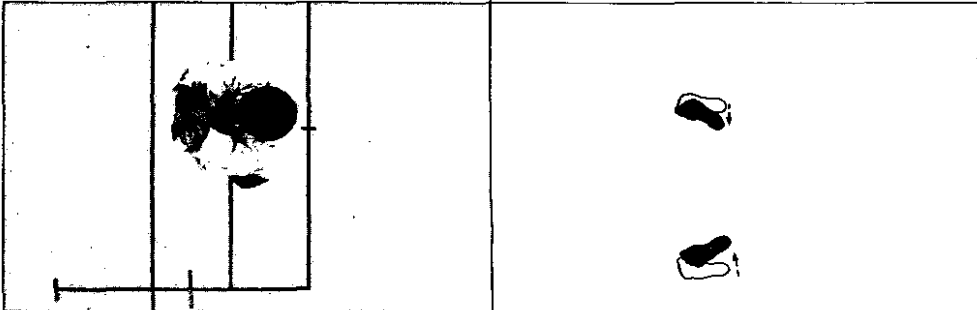
62 Ryō shō atama ue kōsa uke



Cross block, both hands above head. Backs of hands facing each other. Straighten knees to come to shizen-tai.



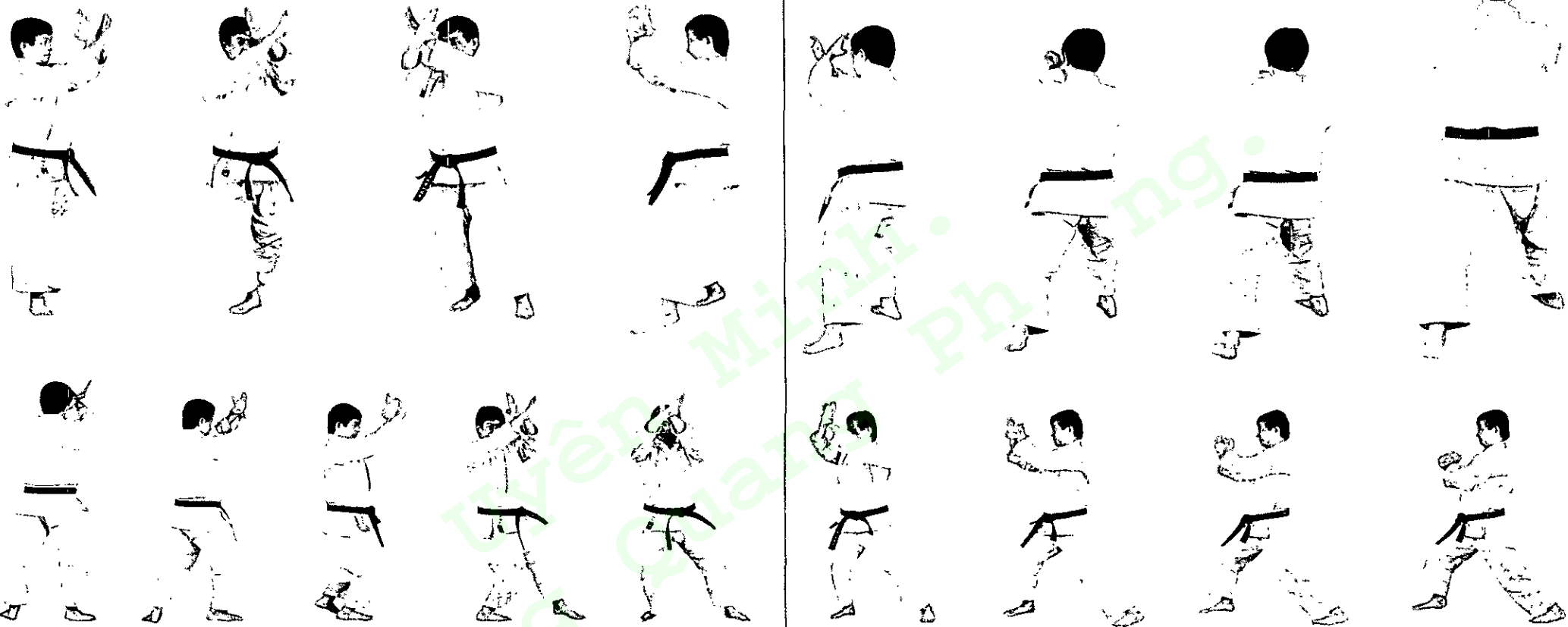
61.  
130



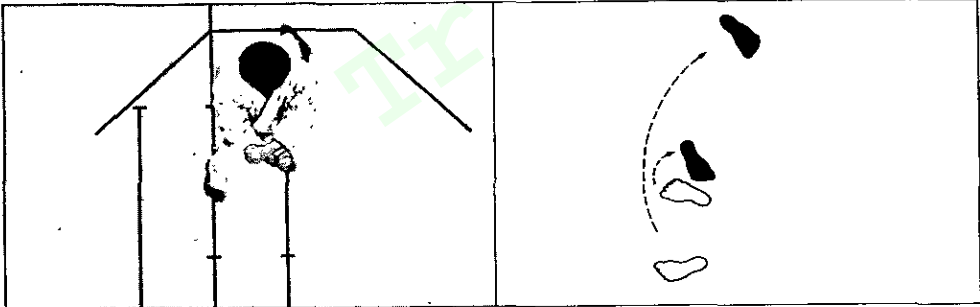
62. Shizen-tai

63

Ryō ken ago mae kōsa



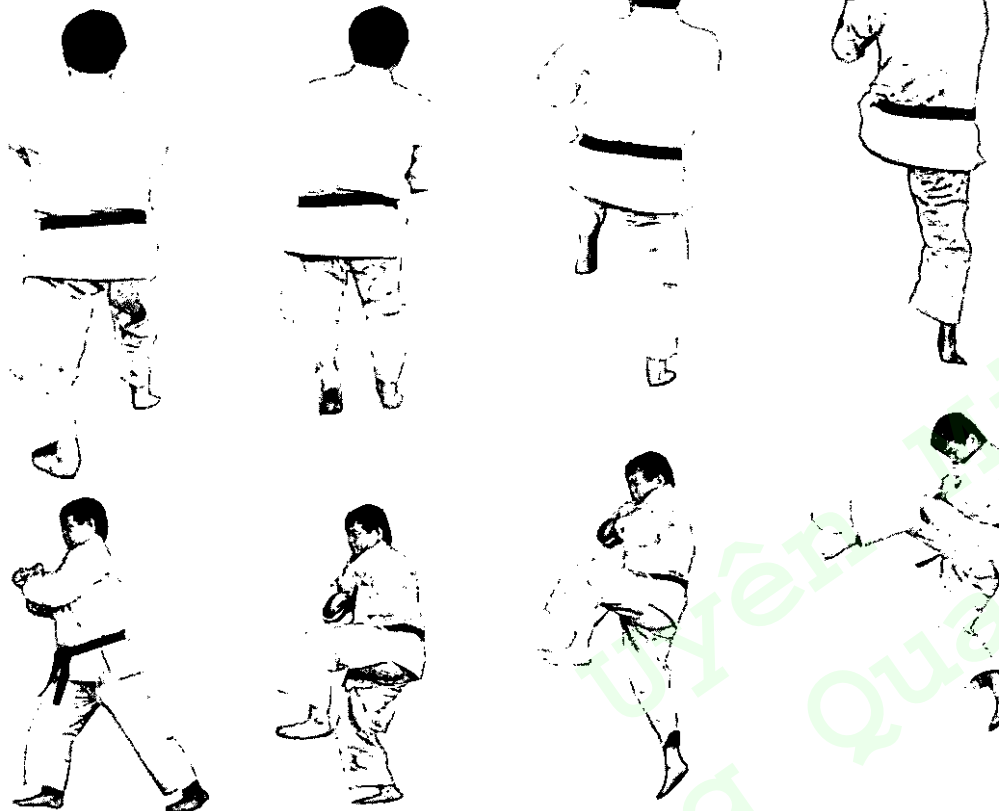
Both fists crossing in front of jaw With the right leg as pivot, rotate hips widely to the right. Clench both fists and lower them slowly.



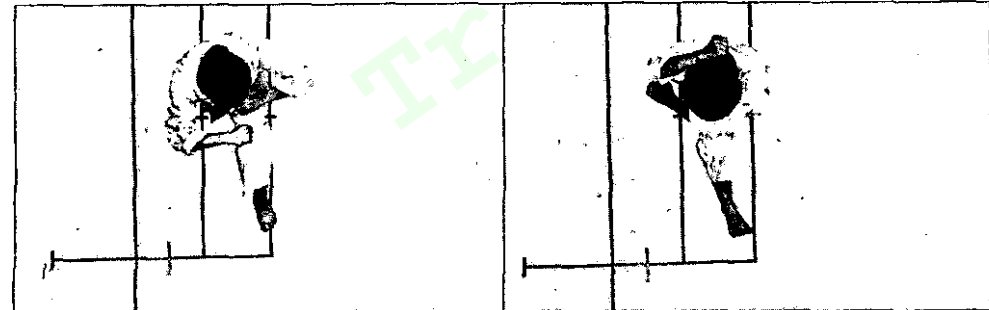
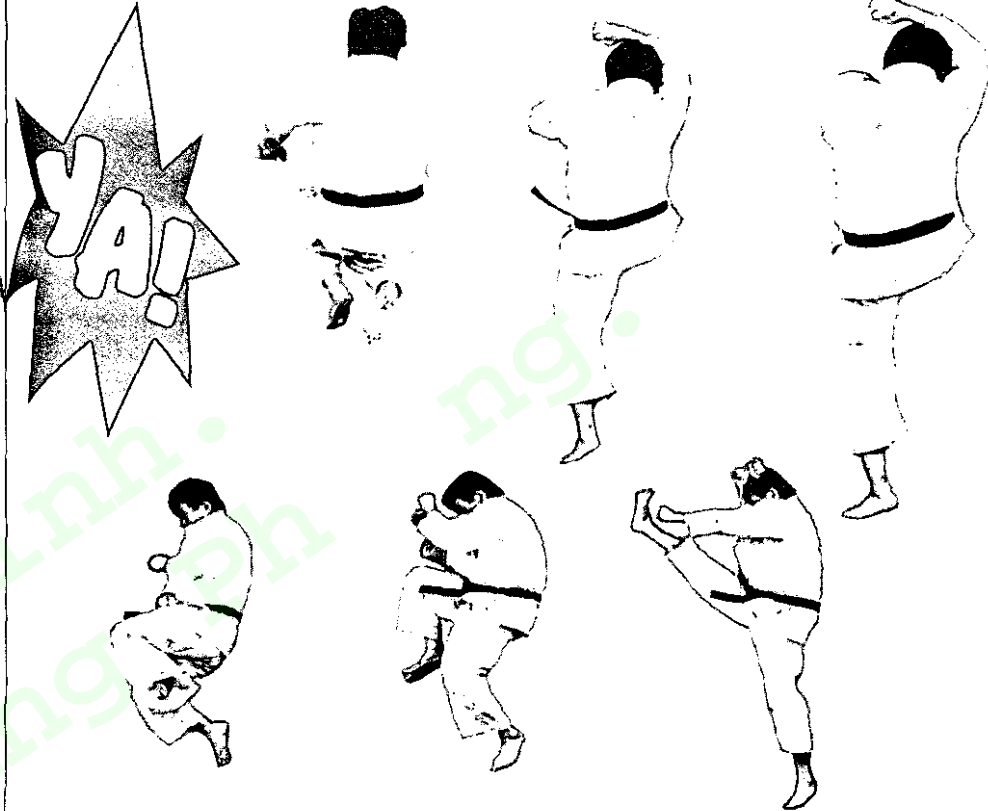
63. Migi zenkutsu-dachi



64 Nidan-geri

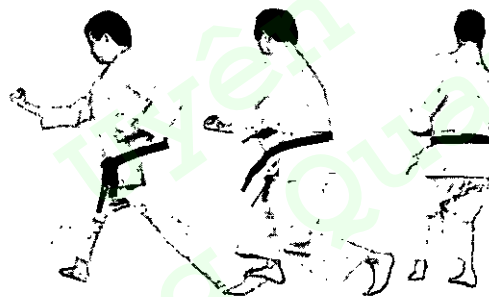
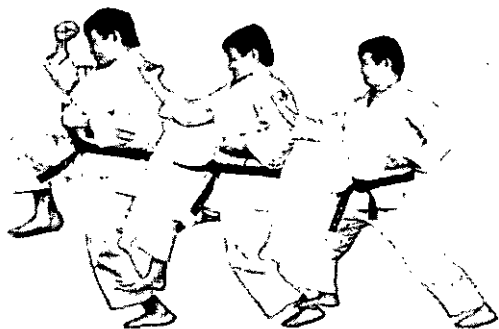


Two level kick

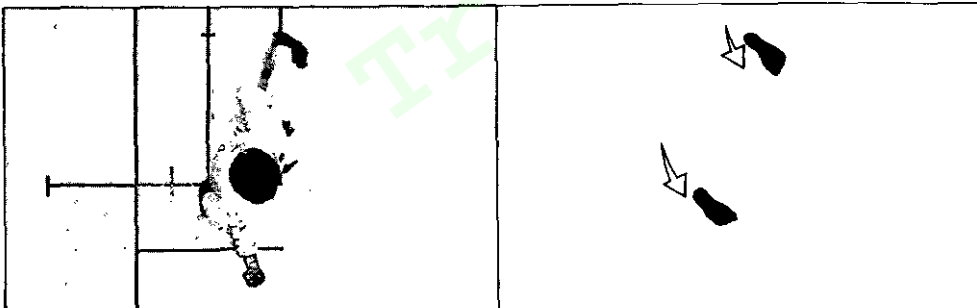


65 Migi uraken Tate mawashi-uchi  
Hidari ken Hidari koshi

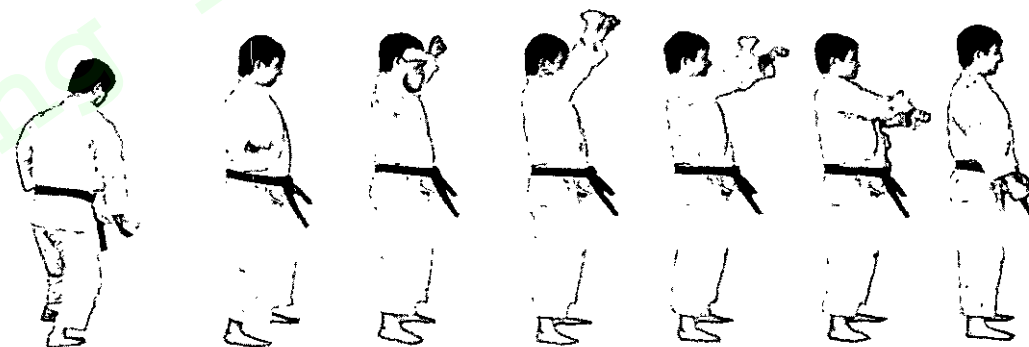
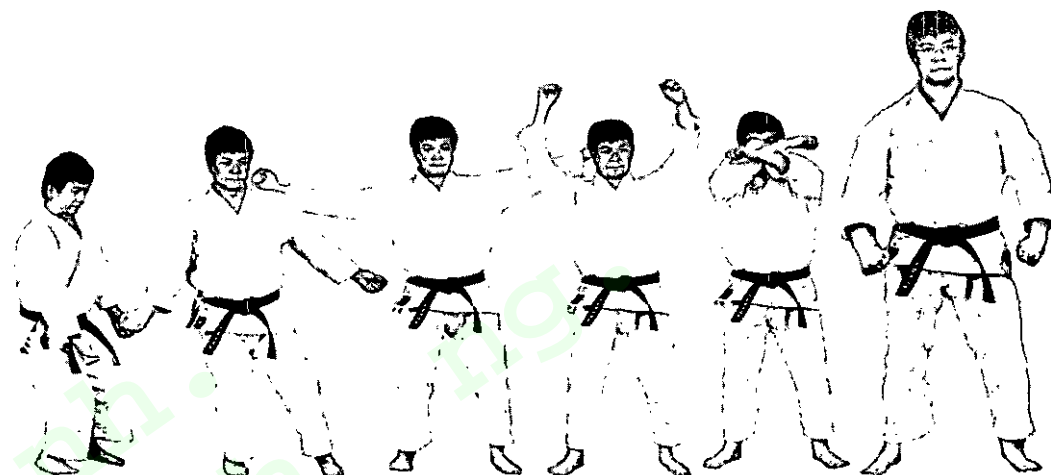
Yame



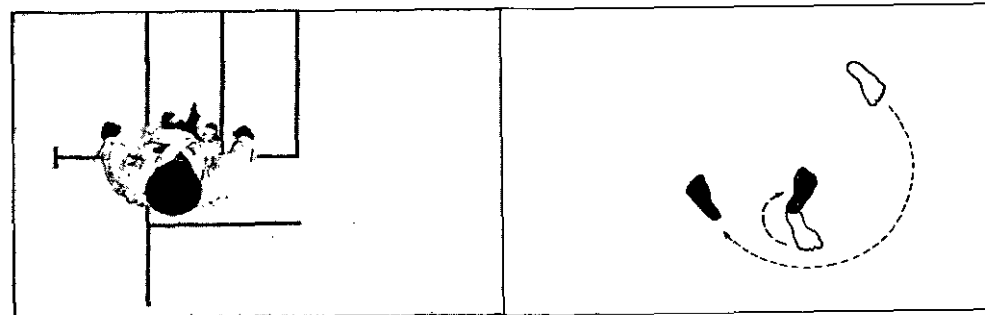
Vertical strike with right back-fist/Left fist  
at left side



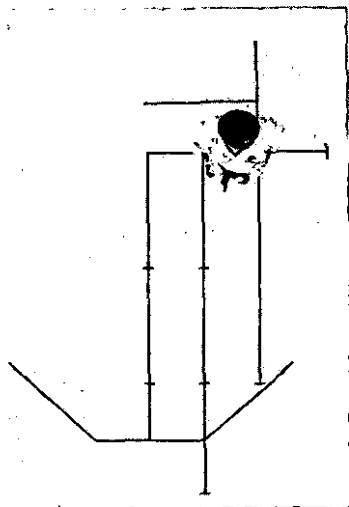
65. Migi zenkutsu-dachi



In a movement complementary to the wide opening of the arms  
at the beginning, make a wide, circular closing movement.



## KANKŪ: IMPORTANT POINTS



Kankū is one of the longest kata in karate, and its present name comes from the first and second movements, "looking at the sky." Its earlier name, Kūshankū, goes back to Kung Siang Chūn, who was a member of a diplomatic mission during the Ming dynasty and an expert in Chinese boxing.

From it one should learn to dispose of a variety of attacks made by a number of opponents, coming from four or even eight directions, for it abounds in variations. It is the kata the Gichin Funakoshi most liked to see performed.

In it, of course, are techniques of fast and slow tempo, the dynamics of strength and the expansion and contraction of the body. From it must also be mastered changes of direction, jumping and going to ground.

The *embusen* is in the shape of an I, with the vertical line extending above the upper horizontal line.

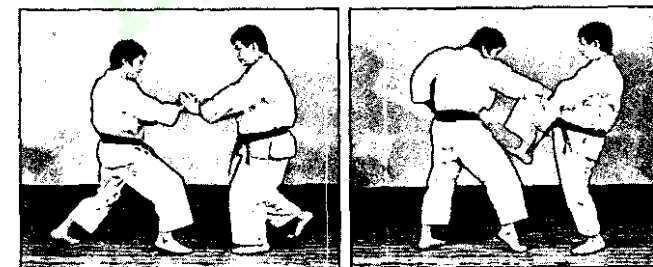
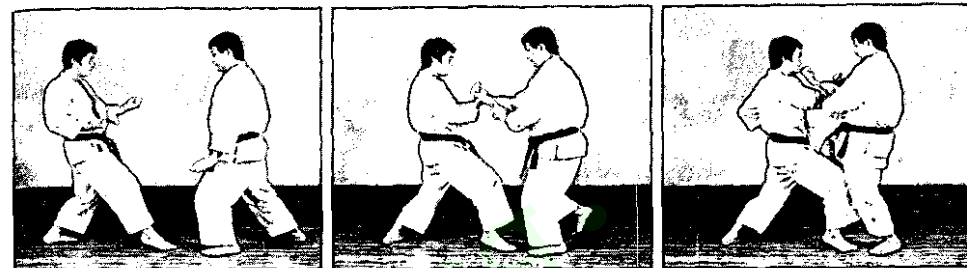
*Sixty-five movements. About ninety seconds.*

1. Movements 1 and 2: These are for regulating breathing. They also have the purpose of showing that one is not armed and of protecting the groin. The feeling is of describing a large circle representing the sky.

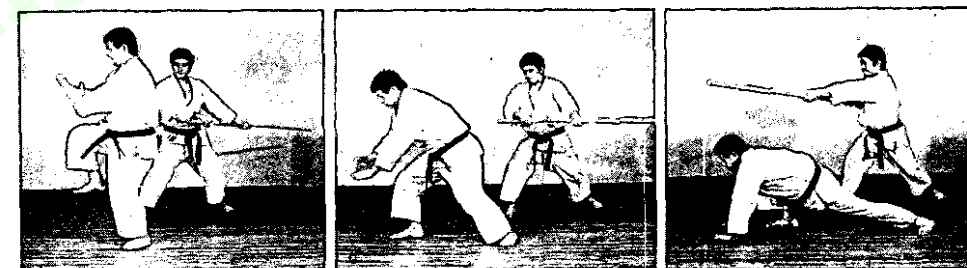
2. Movements 10 and 11: Without moving the upper body, draw the left foot directly under it. Counterattack with a side kick and back-fist strike at the time of changing direction. This is the same as Movement 7 of Heian 2.

3. Movements 17, 18, 19: Execute continuously and rapidly. Effectively use snap to bring back the kicking leg. Rotate hips strongly and fast.

4. Movement 38: After jumping forward, support the body weight on the bent right leg, lightly bring the left foot in back of the right for the crossed-feet stance. At the same time, extend the left hand, as if to grab something, and pull it back to the hip. Strike to the upper level with the right back-fist, as if sliding it from the abdomen to the chest. Hand and foot movements at the same time. This is the same point as in Movement 13 of Heian 4.



5



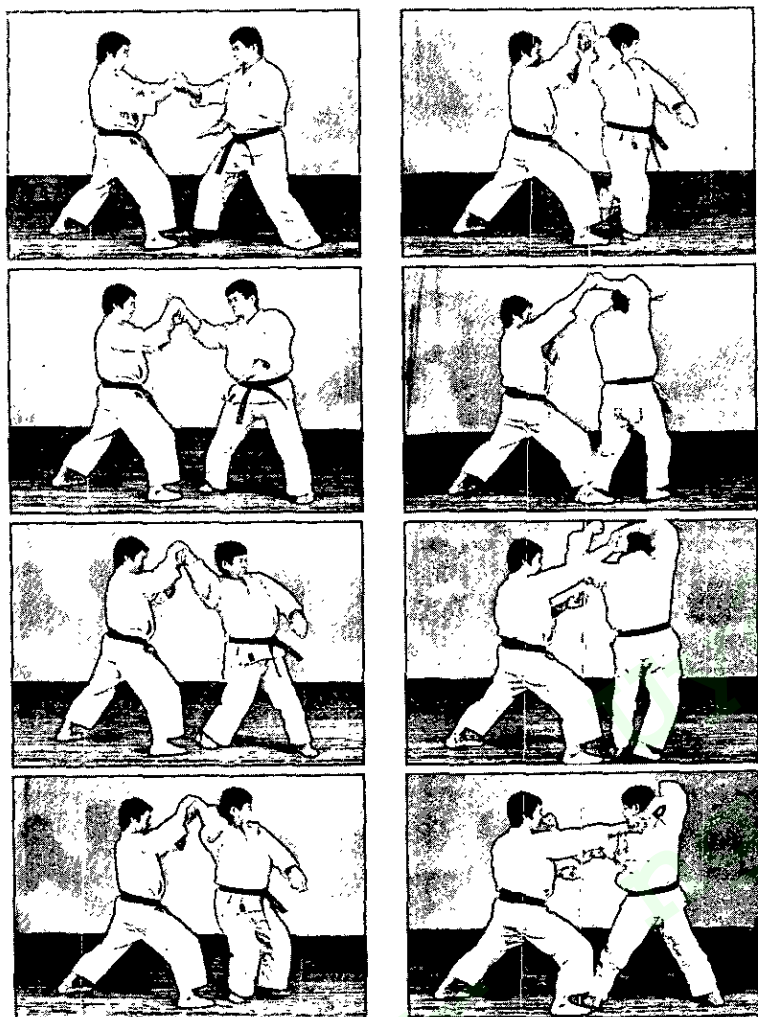
6

5. Movement 42: With left leg as pivot, reverse direction and at the same time raise right knee high. Raise the fists on either side of the right thigh. Align the left fist by the right wrist and strike with both fists (back of right fist downward). The right elbow should be about a fist-width above the right knee.

6. Movement 43: This is the posture of taking cover. Bending the right leg, place both hands lightly on the floor. Lift the head, as if to stare at something about four meters ahead. Be careful not to raise the hips high. Continue rapidly from Movement 42 to 43.

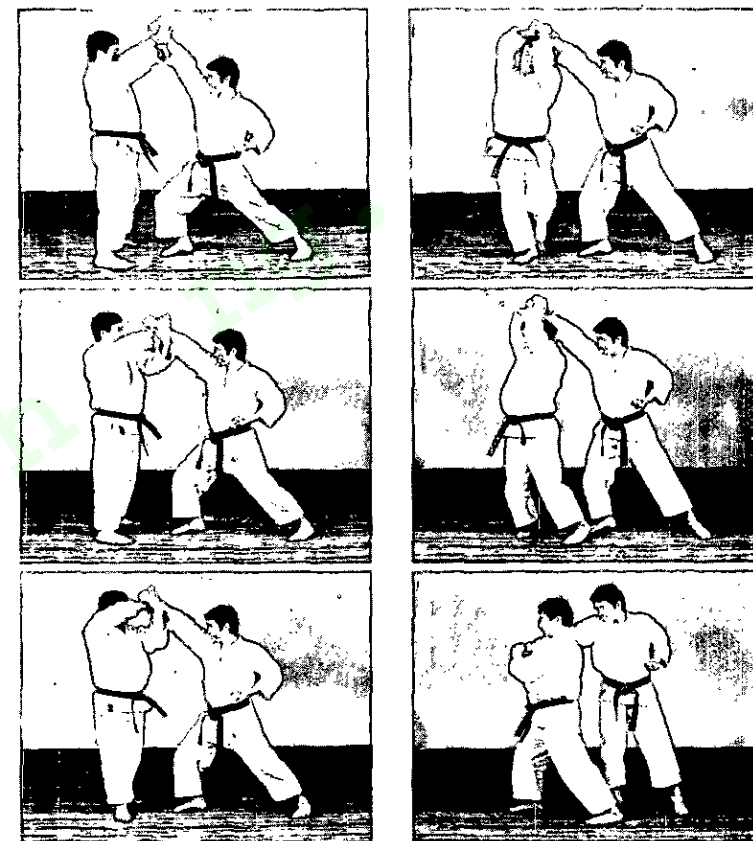






7. Movement 51: Since the hips were turned in Movement 50, they are already in position for the side kick. Without moving the left foot, raise the right foot next to the left knee to be in position for the side kick and back-fist strike.

8. Movement 55: With the right arm twisted to the right over the right shoulder, use the elbow as the center of the movement and turn the upper body left and to the front. The right leg is the pivot leg. Move the left leg to the front. This is useful when your right arm has been grasped by the opponent. Instead of trying to free it, move your body around your right arm.



9. Movement 60: The rising strike of the right fist has no special meaning. It is a counterbalance to the wide forceful downward strike of the left fist.

10. Movements 62 and 63: After the upper level cross block, turn body to the right with fists as the center of the movement. Grabbing the opponent's wrists, lower both hands.

11. Movement 65: After the two level kick, since there is the feeling of grasping something in front with the left hand, withdraw it to the left hip. Strike to the upper level with the right vertical back-fist in a movement sliding from the abdomen up past the chest. Execute the hand movements at the same time the feet land.

12. Yame: With right leg as pivot, turn to the right. While turning the left hand, as if for a sweeping block, align the left foot with the right. Lower both hands naturally.



# GLOSSARY

Roman numerals refer to other volumes in this series: I, Comprehensive; II, Fundamentals; III, Kumite 1; IV, Kumite 2; V, Heian, Tekki.

*ago*: jaw  
*ashi*: foot, leg  
*atama*: head  
*chūdan*: middle level  
*chūdan choku-zuki*: middle level straight punch, 27, 75; I, 66  
*chūdan soto uke*: middle level block, outside inward, 20; II, 20; IV, 126  
*chūdan uchi uke*: middle level block, inside outward, 17, 74; I, 59; II, 22; V, 40  
*chūdan uke*: middle level block, 31, 81; I, 59, 96; II, 90, 106; V, 28  
*chūdan yoko uchi*: middle level side strike, 124  
*chūdan-zuki*: middle level punch, 41, 84; V, 32  
*dan*: 13  
*embusen*: performance line, 13, 64, 138; I, 94  
*empi*: elbow  
*empi chūdan mae uchi*: middle level elbow strike to the front, 47  
*empi mae uchi*: front elbow strike, 96; V, 85  
*fumidachi*: 65; II, 68; V, 58  
*fumikomi*: stamping kick, 128; I, 87; II, 60, 68; III, 33; V, 60  
*furiage*: upward swing, 128, 141  
*gedan*: lower level  
*gedan barai*: downward block, 48, 112; I, 56; II, 106; V, 17  
*gedan uchi-komi*: lower level strike, 42, 88, 138  
*gedan uchi uke*: lower level block, inside outward, 56, 65, 93  
*gedan uke*: downward block, 43, 65, 87, 138, 140; V, 50  
*gyaku hanmi*: reverse half-front-facing position, 24, 85, 138; II, 24; V, 40  
*hachinoji-dachi*: open-leg stance, 25, 68; I, 29; V, 16  
*haiwan*: upper side of forearm, back-arm  
*hasami uchi*: scissors strike, 40, 65  
*heisoku-dachi*: informal attention stance, 16; I, 29; V, 50  
*hidari*: left  
*hidari ashi-dachi*: left leg stance, 36, 79; V, 35  
*hidari hiza kussu*: left knee bent, 30, 76  
*hidari mae hiza kussu*: left front knee bent, 42  
*hidari mae hiza yaya kussu*: left front knee slightly bent, 35, 85  
*hidari mae shizen-tai*: left front natural position, 89  
*hiji*: elbow  
*hitai*: forehead  
*hiza*: knee  
*hiza ate*: knee strike, 110  
*ikken hisatsu*: to kill with one blow, 11  
*jōdan*: upper level  
*jōdan uchi uke*: upper level block, inside outward, 43, 87  
*jōdan uke*: upper level block, 72; I, 57; II, 106; V, 46  
*jōdan-zuki*: upper level punch, 51  
*jōtai*: upper body  
*kafukubu*: abdomen  
*kake-uke*: hooking block, 45; I, 64; V, 83  
*kamae*: posture, 12, 25, 65, 72; III, 14; IV, 40; V, 32  
*kasaneru*: put one on top of another  
*kata*: shoulder  
*kekomi*: thrust kick, 36; I, 86; II, 82,

135; III, 50  
*ken*: fist  
*kentsui*: hammer fist  
*kiai*: 14  
*kiba-dachi*: straddle-leg stance, 44, 122; I, 32; II, 52; V, 54  
*kime*: 11; I, 50; III, 15; IV, 118; V, 61  
*kōkutsu-dachi*: back stance, 31, 72; I, 31; II, 52; III, 40; V, 26  
*kōkutsu-dachi (hikume)*: back stance (low), 112  
*kōsa*: cross  
*kōsa-dachi*: crossed-feet stance, 138; II, 52; V, 68  
*kōsa-uke*: cross block, 131, 141  
*koshi*: hips, side, I, 52; II, 13  
*kumite*: sparring, 10, 13; I, 111  
*kyū*: 13  
*mae*: front, to the front, in front of  
*mae keage*: front snap kick, 86, 138; I, 86; II, 88; III, 67; V, 41  
*migi*: right  
*migi ashi-dachi*: right leg stance, 17, 94; V, 66  
*migi ashi mae fuse*: right leg in front, take cover, 111  
*migi hiza kussu*: right knee bent, 30, 78  
*mikazuki-geri*: crescent kick, 46, 65; IV, 52, 64; V, 84  
*morote jōdan uke*: upper level block with both hands, 39  
*mune*: chest  
*musubi-dachi*: informal attention stance, 12; I, 29  
*nagashi-uke*: sweeping block, 42, 88, 138; I, 62; IV, 82; V, 33  
*naname*: diagonally  
*nidan geri*: two-level kick, 134; I, 90  
*nobasu*: extend  
*nukite*: spear hand  
*osae-uke*: pressing block, 84; V, 129  
*otoshi-zuki*: downward punch, 130  
*ryō*: both  
*sayū*: left and right  
*shizen-tai*: natural position, 16, 68, 131; I, 28; V, 16  
*shō*: palm  
*shutō*: sword hand  
*shutō uke*: sword hand block, 31, 66, 82; I, 60; II, 118; IV, 138; V, 26  
*sokumen*: side  
*sokutō*: sword foot  
*sun-dome*: arresting a technique, 11  
*tanden*: center of gravity, 12  
*tate-fuse*: taking cover, going to ground, 111, 139  
*tate mawashi-uchi*: vertical strike, 106, 138, 139, 141; I, 75; II, 129; V, 18  
*tate shutō uke*: vertical sword hand block, 26, 74; I, 61  
*tekubi*: wrist  
*tsukami uke*: grasping block, 35, 64; V, 115  
*tsukamiyose*: grasping-pulling, 36, 64  
*uchi uke*: block, inside outward, 18, 74, 138; I, 59; II, 22; V, 40  
*ude*: arm  
*ue*: above, over  
*uraken*: back-fist  
*ura-zuki*: close punch, 51, 110, 139; I, 70; IV, 44; V, 98  
*yama-zuki*: wide U punch, 51, 65; I, 72  
*yame*: stop  
*yōi*: readiness, 16, 68  
*yoko keage*: side snap kick, 80, 138, 139; I, 87; II, 135; V, 35  
*yoko mawashi-uchi*: horizontal strike, 80, 138, 139; I, 75; II, 129; V, 35  
*yori-ashi*: sliding the feet, 41, 124; II, 70; III, 100; V, 60  
*zanshin*: state of relaxed alertness, 13; III, 26  
*zenkutsu-dachi*: front stance, 18, 89; I, 30; II, 18, 52; V, 17



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Uyên Minh.  
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